# सत्यव्रतवाङ्मयसमीक्षा

## A Critique on Satya Vrat Shastri's Writings

*Edited by*

**C. Upender Rao**

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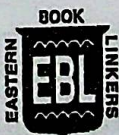
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*By* **Dr. C. Upender Rao**

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# FOREWORD

Sanskrit has encapsulated and articulated our cultural and spiritual heritage since the very dawn of civilisation. A glorious language, both in form and content, Sanskrit produced not only the entire original corpus of our religious and spiritual inheritance from the Vedas and Upanishads, down to Shankara and the great South-Indian Acharyas, it also produced creative work in almost every field, whether it is literature, with which the name of the great Kalidasa will always be associated, or spiritual texts by Adi Shankracharya in Kerala and Acharya Abhinavagupta in Kashmir. Sanskrit is the original pan-Indian language, and has produced scholars in almost every State including, interestingly, Tamil Nadu. Sanskrit is recognised as the mother of most Indian languages, excluding Tamil and some tribal dialects. It would suffice to say that Sanskrit has been a great unifying factor which has helped India retain its cultural and spiritual unity despite centuries of hostile invasions and colonial rule.

Down through the centuries, even in the most difficult times, India has produced great Sanskrit scholars. In our own times there have been great Sanskrit scholars whom I have had the privilege of meeting, such as Mahamahopadhyaya Gopinath Kaviraj, Prof. Vasudev Sharan Agarwal, Prof. C.

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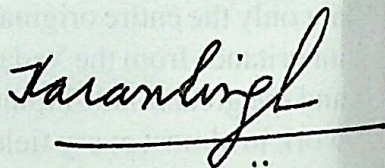
Shivaramamurty and others. In this galaxy, the work of Prof. Satya Vrat Shastri holds a place of honour. Prof. Shastri has written on a wide variety of subjects and has produced, over the last half a century, a substantial corpus of literature in prose and poetry which will be long remembered.

The present volume, edited by Dr. C. Upender Rao, presents a bird's eyeview of Dr. Satya Vrat Shastri's monumental writings. I take this opportunity of warmly congratulating Prof. Shastri on being the first person to receive the Bharatiya Jnanpith Award for Sanskrit. Prof. Shastri has spent considerable time in Thailand and other Asian countries, and Princess Sirindhorn of Thailand is one of his students. I wish him many more years of creative service to Devabhasha Sanskrit.

Karansingh

**KARAN SINGH**
April 13, 2012

# Editorial

It gives me immence pleasure to present to scholars the book entitled "Satyavratavāṅmayasamīkṣā" (A Critique on the works of Prof. Satya Vrat Shastri). This is an expository of the scholars on the works of Prof. Satya Vrat Shastri who is a well-known Sanskrit scholar and Indoligist in present times. All these papers of scholars carry a great message and possess the scholarly seriousness of the works composed by Prof. Shastri.

Prof. Shastri specialized in Vyākaraṇa in Sanskrit tradition but writes extensirely on Sanskrit literature and has himself composed several Sanskrit *kāvyas*. His most recent works "Patrakāvyam" and "Dine Dine Yāti madīyajīvitam" are trend-setting works in the present Sanskrit writing scenario in India. As a teacher he had a successful experience of 40 years in Delhi University and as an Honorory Professor in Special Centre for Sanskrit Studies, J.N.U. his contribution to modern Sanskrit literature is unforgettable. Various scholars ranging from research scholars to senior professors have contributed to this book from South to North expressing their appreciation of the works of Prof. Shastri.

These papers were presented in a seminar on the contribution of Prof. Shastri to Sanskrit literature organised by the Department of Sanskrit, Maris Stella College, at Vijayawada in Andhra Pradesh in the month of December, 2009. When my friend Dr. D. Ramakrishna consulted me to suggest a good topic for his national seminar, I suggested to him to take a topic "The Contribution of Prof. Satya Vrat Shastri to Sanskrit Literature."

Though initially he expressed fear and doubt on the success of such seminar as he was not acquainted with Prof. Shastri by that time, he later accepted this topic with a deep request to take up the entire responsibility to write to Prof. Shastri and arrange his works for various scholars who would be invited. I assured him all possible help with a strong hope to obtain consent of Prof. Shastri on the base of my close acquaintence with him. Later when I approached Prof. Shastri he consented and extended his continuous co-operation as it was rightly said अङ्गीकृतं सुकृतिनः परिपालयन्ति। Later I collected his works from publishers and libraries. All his works were eventually sent to scholars and as a consequence thereof the seminar at Vijayawada was a grand success.

After the seminar the task of editing the papers and publishing them in in form of book was given to me.

All papers are good with their attractive academic qualities. Scholars put their complete efforts in discribing the literary qualities of Prof. Shastri's works.

I am sure the readers of this book will get the same joy which they get while going through the original works of Prof. Shastri because many of the articles contain a large number of Sanskrit verses from him.

Observing the quality of papers we thought after the end of the seminar that it is not appropriate to limit them to those participated in the seminar. These papers must be edited and presented to the large number of scholars through the form of a book. With this idea, when I consulted Dr. Ramakrishna, he accepted and sent papers to Prof. Shastri who entrusted the task of editing them to me. In view of Prof. Shastri's qualitative literary works of Sanskrit, I accepted this proposal and with lot of efforts and after a number of proof readings and editing, the book is now ready to please the hearts of 'Sahṛdayas'.

I hope the efforts of writers will satisfy the literary hunger of learned scholars. I trust this book will help many young scholars to understand how Prof. Shastri has achieved such highest goals in his life.

Today we rarely see friendly feeling among scholars; their views always contradicting each other. This enhances their jealousy and hatred of others without a valid reason.

I hope this book will purify such environment with its pure qualities. Prof. Shastri has rightly pointed out in the following stanzas:

प्रायोऽहं प्रविलोकये बुधजने सौहार्दहार्दं नहि
नान्योन्येन विचारसारसरणिः सङ्गच्छते तस्य च।
ईर्ष्याद्वेषवशंवदः परगुणान् बिल्वोपमेयानपि
कृत्वा सर्षपसंनिभान् स्वलघुताम् आविष्करोत्येव सः।।

किं स्यात्कारणमत्र नैव बहुशः सञ्चिन्तयन्नप्यहम्
उन्नेतुं प्रभवामि वेद्मि नहि चोपायं तु तद्वारणे।
सौहार्दातिशयो जनेषु न कुतो धत्ते पदं सौख्यदो
देशेऽत्रेति महान्तमावहति मे क्लेशं गिरोऽगोचरम्।।

(पत्रकाव्यम् II, पृ० 162-163)

Lack of understanding among scholars is one of the major problems today. If Sanskrit scholars do really understand the essence of great Sanskrit teaching, no power can undermine the progress of Sanskrit tradition. Prof. Shastri was deeply hurt by the tendency of some teachers of Sanskrt, who forgetting the richness of Sanskrit literature, enjoyed mutual disputes and distractions.

Dr. Satya Vrat Shastri's Sanskrit poetry is spontaneous. He wrote poems in Sanskrit effortlessly. Dr. V.R. Panchamukhi, former Chancellor of Rashtriya Sanskrit Vidyapeetha, Tirupati once praised Prof. Shasrti as–

सत्यं यो नववृत्तकाव्यरचने सत्कालिदासायितो
लालित्ये कविदण्डिनं विजयते माघायितः सौभगे।।

(*Encyclopaedia of Indian Wisdom*, p. 27)

I am not sure the papers published in this book are successful in describing the quality of Prof. Shastri's works, as he is a multi-dimensional genius and a successful teacher and administrator, poet, thinker, translator and critic with an insight. He is among those rare Sanskritists who are thinkers and creators of poetry. He had traditional and modern systems of education, which brought to him a uniqueness, gentleness, generosity and forgiveness. I remember once travelling in a car he stated "O God forgive them for they know not what they do".

He is a friendly professor with lot of affection. He inspired me on a number of occassions. He is a restless academician and never accepts delay in work. Hard work and association with the learned are his habits. He is the wisdom of our tradition. One of his colleagues therefore wrote a stanza on him explaining his qualities:

शान्तिं चेतसि शास्त्रशीलनपरं शीलं सुहृत्स्निग्धतां
दिव्यां नित्यपरोपकारपरतां स्वाभाविकीं नम्रताम्।
आचारे शुचितां वचःसु मृदुतां वृत्तौ च निर्व्याजताम्
एकस्मिन् यदि वाञ्छसि प्रिय सखे सत्यव्रतो दृश्यताम्।।

"Peace in mind, habit of pursuing Śāstras, affection for friends, unique urge to do good to others, humility in form, purity in conduct, softness in speech, uprightness in behaviour—if you want to see all these qualities in one {person}, please look at Satya Vrat."

I wish sound health and prosperity to Prof. Shastri and our effort fruitfulness in presenting this beautiful book to scholars.

30-11-2011

C. Upender Rao

# Contents

# 1

# Review of Prof. Satya Vrat Shastri's Literature

*C. Upender Rao*

I treat Prof. Satya Vrat Shastri, a great Sanskrit and Indological writer and scholar throughout India like a father, a well-wisher and a great teacher.

After joining J.N.U.'s Special Centre for Sanskrit Studies. I was thrilled to know that Prof. Satya Vrat Shastri is the Honorary Prof. over there. I have always discussed academic matters with him and had a great fortune to sit with him in many faculty meetings and special committee meetings and some other important committee meetings. During intervals of those meetings I always tried to gain knowlegde from him. My assessment indicates that he is a sharp and highly concentrated professional academician, a serious scholar, and a man of unshaken determination and dedication towards his goals.

When one looks at his vast number of writings expanding from Linguistics to Sanskrit Mahākāvyas, one can understand that he is a full-fledged Sanskrit scholar who has strictly kept up the tradition of his family which has always been connected with Sanskrit. He is also a poet in his own right. To the best of my knowledge Prof. Shastri had completely shown the signs of being a true poet when he was in early teens, an accomplishment to be proud of by any one.

These are not my words. These are the words written by Visudh Busyakul, Professor of Sanskrit, in the Faculty of Arts, Chulalongkorn University, Bangkok, Thailand which he expressed while writing introduction to his "Khaṇḍakāvya", named 'Thaideśavilāsam'.

The 'Thaideśavilāsam' is a beautiful poem. It is a work of great art in Sanskrit poetry and serves as a guide to "Thailand" for foreigners. While describing Thailand Prof. Shastri writes:–

1 पुराणमित्येव न साधु सर्वं
न चानवद्यं सकलं नवं च।
इत्याशयेनैव गुणं कदाचित्
प्रत्नं च नूलं च दधाति देशः।।

2 सहस्त्रशः सम्प्रति भिक्षवोऽत्र
शास्त्राणि सम्यक् परिशीलयन्ति।
आवश्यकं वस्तु जनस्तदर्थं
स्वयं ददाति स्वहिताप्तिकामः।।

3 उच्चार्यमाणानि पदे पदेऽत्र
विहारभूमिष्वितरत्र चापि।
वमन्ति शाक्यस्य मुनेर्वचांसि
पीयूषधारां श्रुतिशष्कुलीषु।।

4 देशस्य तस्यास्ति भृशं विशाला
कण्ठे भुवः शुभ्रतरेव माला।
ऐश्वर्यसौन्दर्यविलासधानी
बैंकाकनाम्नी खलु राजधानी।।

5 रामायणादेव कथा अनेका
आदाय यद्भित्तिषु निर्मितानि।
परश्शतानि प्रथितानि चित्रा–
ण्याभां विचित्रां विकिरन्ति यत्र।।

Thus the flow of Sanskrit poetry glorified the entire *kāvya*.

The poet goes on describing the historical events of Thailand in his poem.

Not only Khaṇḍakāvyas, Prof. Satya Vrat Shastri has also composed three Mahākāvyas. This was possible through his untiring efforts and great dedication, concentration and love for Sanskrit literture.

While describing the beauty of 'Indira Priyadarśinī' in 'Indira Gandhicaritam', Prof. Shastri reminds the rich style of Kālidāsa in his description of Pārvatī in the *Kumārasambhava*. In the third canto of the 'Indira Gandhicaritam', Prof. Shastri writes :

1 निभाल्याननं मुग्धमस्या मनोज्ञं
मनो मोतिलालस्य भूयो ननन्द।
अलब्धः पदार्थो मया कोऽपि लब्धः
सुखं तावदस्यैवमाविर्बभूव।।

2 कृशाङ्गी तथा काञ्चनीं देहयष्टिं
दधाना प्रफुल्लाब्जनेत्रेन्दिराऽसौ।
समस्य स्वबन्धोर्हृदि स्नेहमिश्रं
प्रहर्षप्रकर्षं ववर्षाशु भूयः।।

3 स्वकान्त्या शरच्चन्द्ररेखेव रम्या
व्यवर्धिष्ट सा तन्वती हर्षवृद्धिम्।
पितामह्यथास्यै कथा नैकरूपा
जगाद प्रशस्ता जगौ चापि हृष्टा।।

That was unfortunate time, when our country was under British rule. The young 'Indira' became very much worried of the situation which was prevailing in the nation:

स्वतन्त्रः कथं सम्भवेदेष देशः !
कथं च स्वराज्यं भवेदत्र वेति।
स्वदेशप्रिया हन्त तान्तान्तरङ्गा
निजं कालमार्ता विनिन्युः कथञ्चित्।।

She then hoped to meet M.K. Gandhi, the father of the nation:

अभूदत्रकश्चिन्महात्मेति पूर्वः
प्रसिद्धिं गतो गान्धिनामा मनस्वी।
प्रियां मातृभूमिं स्वतन्त्रां विधातुं,
प्रयत्नं परं यः सुधीराततान।।

Being inspired by the Mahatma in her tender age itself Indira wanted to become the member of Indian National Congress:

ददर्श चात्र ह्यधिकारिणं सा,
सम्प्रार्थयामास सदस्यतां च।
कांग्रेसनाम्नः सदसः शुभस्य
पुत्रीन्दिरा नाम जवाहरस्य।।

Listening to her wish the official had prevented her from taking the membership of the Party in such a tender age:

-अल्पं वयस्ते ननु गच्छ मुग्धे
न त्वादृशा द्वादशवर्षदेश्याः।
बालाः क्षमा अस्य सदस्यताया
इत्येवमाहाधिकृतः स तां स्म।।

The stanza here reminds quickly the words of Menā to Pārvatī in the *Kumārasambhava:*

मनीषितास्सन्ति गृहेषु देवता-
स्तपः क्व वत्से क्व च तावकं वपुः।
पदं सहेत भ्रमरस्य पेलवं
शिरीषपुष्पं न पुनः पतत्रिणः।।

In later period, though she could not become the member of the 'Indian National Congress' she started giving public speeches:

अहो विचित्रा मतिरिन्द्रिरायाः
यथाऽस्मदीयं सद आविरेति।

इत्थं प्रशंसन्त इमां समेऽपि
बालाः समेताः सुविनिश्चितेऽह्नि।।
विद्यालयान् स्वान् प्रविहाय तूर्णं
ते श्रोतुकामा वच इन्दिरायाः।
किन्वद्य सा वक्ष्यति नेहरूणां
कुले प्रजातेति कुतूहलेन।।

Prof. Shastri's other small poem named *Bṛhattaraṁ Bhāratam* which is proudly termed Greater India, includes the description of Cambodia, the ancient Kambuja-deśa. This poem is divided in two broad sections. Yava, Bālī, Svarṇa-dvīpa, Kambuja etc. were the cultural out-posts of India. But it is the description of Cambodia that forms the heart of the poem.

This poem is written in verse that is characterized by lucidity, sweetness and natural flow. However, occasionally there appears to be deliberate effort to incorporate learned forms of grammar, which shows undoubtedly the poet's Sanskrit grammatical ability:

कामयाञ्चक्रे, कैमर्थिकीम्, पारेसमुद्रम्, प्रथमे तितीर्षवः, आलोकमालोकम्, नृपाः पराजिग्यिरे

The *Bṛhattaraṁ Bhāratam* is quite an inspiring poem. We can find good number of figures of speech in it both of word and meaning.

As attested by Prof. Shastri's other poems as well, alliteration is his favourite *alaṅkāra*, which he has used in *Bṛhattaraṁ Bhāratam* with strong effect. This has resulted in sweet *padalālitya*. The following verse is perhaps the best illustration of both the Anuprāsa and *padalālitya:*

प्रजास्तस्य साम्राज्यविभ्रंशदूनाः
श्रिया नाम हीना गुणैर्जात्वहीनाः।
स्वपुत्रैः कलत्रैः सुहृद्भिः समेता
उपेतास्ततो द्वीपकं बालिसंज्ञम्।।

We can find Vibhāvanā in:

विना युद्धं विना शस्त्रं विना सेनाश्च भीषणाः।
विना नीतिं पुरा द्वीपा भारतीयैर्विनिर्जिताः।।

For the description of Yaśovarman the poet used the simile. After his victory, Yaśovarman shone forth like the sun at the disappearance of clouds:

रराज सोऽपि प्रथमो जयैषिणां
घनव्यपायेन गभस्तिमानिव।।

Though Prof. Shastri has enriched Sanskrit literature by many kinds of styles of writing, as a modern Sanskrit writer, I appreciate more his *Patrakāvya* which was published in two volumes, the first one in 1994 and the second one in 2009. This comprises letters in Sanskrit verse to his friends, relatives and acquaintances. By publishing letters in the form of a poem, Prof. Shastri indeed has set a new trend in Sanskrit literature.

Of course in very ancient period only we had such a poem written by Acharya Nāgārjuna with the name of "suhṛllekha". It differs as it contained the single theme throughout the poem. Prof. Shastri's *Patrakāvya* maintains its unique nature by comprising the vast number of letters with dates written by him in Sanskrit verse.

The second volume comprises not only small letters but also as many as six letters which run into more than 60 verses each, and can be easily termed as mini poems. The topics of these six letters too have a greater variety.

The unique feature of the second volume includes the letters in Sanskrit verse written by other scholars to Prof. Shastri. We find a long letter of Prof. Rajendra Mishra who expressed his dissatisfaction at not having been selected to a post in Delhi.

I am glad to find letters written by a number of old and

new scholars. Interestingly, a number of letters written in Sanskrit verse by one Chintagunta Sūryanārāyaṇa from Hyderabad are also found in the *Patrakāvya*.

In fact, this is a fantastic poem by which we get an opportunity to know evidently about the number of incidents, happy and sad and experiences of Prof. Shastri and others. In a letter written to Dr. Badrinath Kalla, Prof. Shastri writes:

आतङ्कवादिभिर्दुष्टैः दुष्टः पन्थाः समाश्रितः।
रम्यः कश्मीरदेशो यद्वशात्कष्टश्रितोऽधुना।।
हन्त्येते पुरुषान् क्रूराः युवतीर्दूषयन्ति च।
गृहेषु च ददत्यग्निं परवाक्यप्रचोदिताः।।

In the end I would like to say that Prof. Shastri is the strict practioner of the following verse, which we have been listening to from our childhood:

क्षणशः कणशश्चैव विद्यामर्थं च साधयेत्।
क्षणत्यागे कुतो विद्या कणत्यागे कुतो धनम्?

'By utilizing every minute and every particle of grain one should achieve education and money. By wasting even a single minute how can one get education? By wasting even a single particle of grain how can one gather money?" Certainly Prof. Satya Vrat Shastri stands as an inspiration to young Sanskrit scholars, who can achieve their goals following his path.

महाजनो येन गतः स पन्थाः।

# 2

# *Sanskrit Studies - New Perspectives*—An Appreciation

*S. Revathy*

At the outset let me congratulate our Professor on his achievement of Jñānapīṭha Award. I feel that it is not only an honour to him but to the entire fraternity of Sanskrit scholars. I would like to offer the humble appreciation of Prof. Satya Vrat Shastri's book *Sanskrit Studies—New Perspectives*". Silpakorn University, Bangkok described Prof. Shastri as a "living legend in the field of Sanskrit".

India is a large contry with a variety of languages and faiths adopted and accepted by the people. Each part has made its own contribution. No one can fail to be impressed by the contribution made by these parts in the development of Indian culture, her literature and arts. In the world of today any education would be lopsided and incomplete if it ignores the emotional and psychological fulfilments brought to us by literature and fine arts. And no one can deny that Sanskrit and Pali store the best of the Indian cultural and intelleclual tradition. It is to this rich tradition that our Professor is wedded. He has not only realized the importance of Sanskrit as one of the taproots of our religion and culture but also identified English as the indispensable link between us and the world outside in the realms of modern literature and art.

In the course of the last three decades Prof. Shastri has

delivered nearly a score of special or memorial lectures, inaugural, keynote and valedictory addresses at various seminars and conferences, wherein he has set forth with his characteristic vivacity and lucidity, his well considered views on Indological studies with a special focus on Ṣanskrit. A careful perusal of the topics covered in this book will be of inestimable value and benefit to teachers, like me, students and others interested in and concerned with Sanskrit studies, particularly at the higher level and will throw open to them a consciousness of Sanskrit studies as they are and as they might be. An honest attempt is made here to offer a humble appreciation of this book. The book assigned to me by Dr. Rao comprises 16 topics in 190 pages. They have been given to us by Prof. Shastri from time to time with great perspicacity, the benefit of his thought and observations on secular literature, religious literature, religious values and culture and he has been one of the truest and the most impressive exponents of Indian aesthetics, culture and poetry. Prof. Shastri mentions in his preface that of these speeches, three deal with Vālmīki and his *Rāmāyaṇa*, and the rest cover different topics and have been chronologically arranged. For the sake of convenience, I have grouped them in my own way and present an appreciation of them. When I opened the book, I was struck with awe and wonder at the very first essay "Contribution of Muslims to Sanskrit". One would agree with me, that the Professor offers a kaleidoscopic view of the available source material in Sanskrit relating to this topic. I would like to begin my appreciation from the speeches delivered about *Rāmāyaṇa*. The third address 'Personality of Maharṣi Vālmīki as *Rāmāyaṇa* Reveals it, the seventh 'How the *Rāmāyaṇa* Began' and 'Contribution of Bhagavān Vālmīki to Welfare of Society'; along with the second 'The Making of a Poet' comprise one group. To Vālmīki comes the gift of poetry unbidden and unforeseen at the sight of a fowler killing one

of the two mating birds. That inspiration to compose the *Rāmāyaṇa* arose out of thoughtless cruelty (on the part of the hunter), undescribed suffering (on the part of the bird) and observed compassion (on the part of the poet) which is symbolic of the warp and woof of human destiny. This is as it should be, for, poetry is nothing but the expression of an overflowing heart. Coming as it does from the fullness of a genuine emotion it is bound to be simple and straigth and not ornate. Court poetry full of artificial conceits, is sophisticated and therefore of a later date. Genuine poetry, however, is not made. It is a spontaneous emanation straight from the heart. The words will be simple but charged with emotional depth. They can be appropriately likened to the limpid but deep waters of the river Tamasā. This is true of all great literary works whether in prose or poetry. Walter Savage Lander has observed that limpid waters may look shallow but are really deep, whereas muddy waters may look deep but are really shallow. It is against this background that we have to understand the import of the abovementioned four topics. In his essay on the making of a poet the Professor makes an emphatic note that "Poets are born and not made". He hastens to clarify the title that making of a poet can only mean the developing of the innate gift to create poetry with all the neccessary accessories from out of the depth and the fullness of the heart. In this context the Professor writes: "What makes one a poet is a perennial question with thinkers. Emotions everybody has but not all have the same degree of excitement in them. Thus, it was given to Vālmīki alone to get so much excited by the scene of the killing of a krauñca bird in union with its mate by a hunter that his emotion had burst out in a style and manner that he was not able to make out himself "kim idaṁ vyāhṛtaṁ mayā". The stress on the sage proved too much for him and he, unable to control himself, created something which earned for him the title of Ādikavi and his work the title of Ādikāvya."[2]

Himself a poet *par excellence,* having to his credit in creative writing in Sanskrit, three Mahākāvyas of a thousand stanzas each, one Prabandhakāvya and three Khaṇḍakāvyas- I feel, that Prof. Shastri's clarification of the title in the way carries much sense and justification.

Bhagavān Vālmīki is not only the first among poets but also the foremost among them. The author of the *Campū Rāmāyaṇa* speaks of the sage as the pioneer in the art of giving sweet poetic expression to ideas:

मधुमयभणितीनां मार्गदर्शी महर्षिः

All the later poets of this land have looked up to him for inspiration and guidance. Revealing the personality of Vālmīki, our Professor writes:

"Maharṣi Vālmīki represents in him the best in Indian literary tradition. He is *ādikavi*, so called because of his having been the first poet of the classical period. He was also the best poet, if the word *ādi* is taken to mean the best. Ānandavardhana lists him among two or three or five or six *mahākavis: asmin ativicitrakaviparamparāvāhini saṁsāre vālmīkivyāsakālidāsaprabhṛtayo dvitrāḥ pañcaṣā vā mahākavaya iti gaṇyante."*[3]

No one can deny the fact that usage of long compounds like Bāṇa in his *Kādambarī* demands high skill in language. But I am really amazed how a Sanskrit Professor could equally be competent to put forth his ideas in long sentences in English. One may notice this in the following sentance.

After Vālmīki had heard the main outlines of the story from Nārada, and had composed the first *śloka* Brahmā appeared on the scene and blessed the poet. In his essay 'How the Rāmāyaṇa Began', our Professor refers to this Brahmā episode which the sceptics may dismiss as a mere myth with no basis in reality. The Professor observes in unambiguous terms that there is a divinity in the inspiration emanating from an invisible source. He adds that one does not have to

go to ancient texts in proof of it which one can find in one's own life time. In this context the Professor recounts his own experience: How he was prompted by divine will in composing his two works *Śrīgurugovindasiṁhacarita*, on the life history of Guru Gobind Singh, the Tenth Sikh Guru, and the *Śrīrāmakīrtimahākāvya* on the Rāma story of Thailand called the *Ramakien* therein. He says that in both the cases verse after verse rolled in with no effort whatsover. In the case of the second work no change was effected in the text, not even a syllable or a letter changed in the course of the one thousand two hundred stanzas, not necessitating the preparation of the press copy, the draft copy itself serving the purpose, which fact he shared with Prof. Gouri Kumar Brahma, one of the great Oriya writers and orators of the time. That Professor remarked 'Professor you did not write the work. Some divinity positioned itself in you and made you write it.' Prof. Shastri accepts this fact and concludes:

"How correct he was ! Such unusual things never happen without divine intervention. When this could happen to me an ordinary individual, how come then it could not have happened to a sage like Vālmīki? Brahmā episode merely symbolizes a mystic experience, call it the divine inspiration."

I am in full agreement with this view of our Professor; for there is a divinity that shapes our ends and there must be a prayerful trust on that. No wonder his pioneering work happens to be 'The Rāmāyaṇa–A Linguistic Study'.

In his essay on 'Making of a Poet' we have the clearest statements of the theories of poetry as understood by Indian rhetoricians. Throughout this essay Prof. Shastri emphasizes the importance of Pratibhā as a *kāvyahetu*. To substantiate it he quotes Bhāmaha.

गुरूपदेशात् अध्येतुं शास्त्रं जडधियोऽप्यलम्।
काव्यं तु जायते जातु कस्यचित् प्रतिभावतः[4]

Even dullards can learn *śāstra* from a teacher. Poetry,

however, comes from the one who has the genius for it. I endorse this view of the Professor which is an answer to Jayanta Bhaṭṭa's criticism of poets in the *Nyāyamañjarī*:

न चेयं विदुषां चर्चा कविभिः सह युज्यते।
विद्वांसोऽपि विमुह्यन्ति विचारगहनेऽध्वनि।।

The Professor quotes from Rājaśekhara's *Kāvyamīmāṁsā*, the requirements of a poet to create poetry. He says, that a poet has to acquire knowledge of vidyās and upavidyās. By vidyā is meant नामधातुपारायण, grammar, अभिधानकोश, the lexicons, छन्दोविचिति, prosody and alaṅkāratantra. The Upavidyās are the sixty four kalās. How can anyone write with authority as to what makes a poet. Although the Professor quotes the famous rhetoricians to substantiate those viewpoints, he is indeed competent himself to lay down such rules. It is because he is equipped with all those pre-requisites in an abundant measure. In these essays of identical topics the Professor's presentation of ideas without verbatically reproducing any line or even idea is unrivalled. His essay on Modern Sanskrit Poetry draws attention to the richness and variety enlivened by new trends and tendencies setting in it which makes Sanskrit literature one of the most delightful of the world literatures. His estimate and microscopic union into the subtle letters of the modern Sanskrit poetry would provide an impetus to future researchers. The fact that he has been able to collect this data and present it to the younger generation keeps me filled with awe and wonder. The Professor does not fail to mention that with the start of the freedom struggle and with the appearance on the Indian horizon of important national leaders, Sanskrit writers got a new theme to work upon, i.e to describe the life and works of leaders like Mahatma Gandhi, Bal Gangadhar Tilak, Jawaharlal Nehru, Subhash Chandra Bose and so on. Of these Mahatma Gandhi and Jawaharlal Nehru attracted the maximum attention because

of their towering personalities. In fact, he has the proud boast of being the worthy son of the worthy father the great Prof. Charu Deva Shastri to whom goes the credit of composing the first work on Mahatma Gandhi in Sanskrit. Following his foot steps, this illustrious son wrote the *Indirāgandhī-caritam* in Sanskrit. What an admirable legacy?

His essay on the *Mṛcchakaṭika*—A Reassessment in 19 pages analyses every aspect of the play such as the author, poetic flashes, vocabulary, psycho-analysis, the playwright's knowledge of other disciplines, his acquaintance with regional practices, quaint ideas, special features of the play, society and culture in Śūdraka's period, religion, judicial system and so on.

One could easily observe the Professor's penetrating insight into the *Mṛcchakaṭika* and his shrewed analysis of the above–mentioned traits in it that reveals his brilliant and original mind. His method, his discipline, his thoroughness and mastery over this topic are worthy of admiration.

In his essay on Post-Independence Sanskrit Literature, the Professor makes the claim that the modern Sanskrit literature is so vast that it is impossible to evaluate it properly in its entirety as it is. Hence the need for the division. This division needs some prominent factor which would act as a catalyst. Since achievement of independence from the British rule is a famous and important event in the history of India, it was adopted as a dividing line for literary production by classifying it as pre-independence and post-independence. At the end of this essay the Professor draws our attention to the answer given by him to an elderly scholar at the World Sanskrit Conference at Philadelphia[6].

"If whatever is being written in Sanskrit, is Sanskrit literature. What is modern about it."

Prof. Shastri's answer is amazingly eloquent. Its subject matter, its vocabulary, its style and technique are what makes

this literature modern. Even with the same verbs and nominal suffixes it has a different look. It reflects the modern life, its pains and pangs, its thoughts and ideas. It is that literature whose inner self is old but the outer texture is new. It represents an unique phenomenon of continuity and change, the look of the past and the present, the past which provides sustenance to it and the present that connects it with the present day. It has an identity of its own. It pops out of the old. Sanskrit literature it is, but of the modern age with a posse of new words in old setting dished out in modern technique. It is this literature that will never allow Sanskrit to die out. The vitality and the adaptability that has brought it up to the modern age will carry it forward to the future."

One can easily observe how our Professor draws our attention in these lines that the literature in Sanskrit is not only enormous in quantity but is also remarkable for its variety and richness in the range of subjects and the branches of knowledge coverd. In my opinion the Professor effectively raises his vociferous views in advocating the fact that everything is modern in modern Sanskrit and at the same time it retains its pristine pure nature of being ancient too. After having concluded modernity in Sanskrit, in the same breath, the Professer opens up in the next essay 'Sanskrit for Innovation' that it is one of the most ancient languages of the world. What a scholarly article it is. It is a Keynote Address delivered at Pune in the year 2006. I am just unable to quote anything in particular from it. I am afraid I may have to re-read the entire 15 pages of that article. It is packed with so much information. Reading this article, one would agree with me that here is an industrious man of studious nature, constantly mobilising himself for greater and more spectacular achievements-and with each success his ambition only mounts the higher, and with tireless efforts he heaves himself forward to climb the rising peaks. Rarely down, fine,

such a man of steady growth growing on all sides, up towards the heights and down towards the depths: high in his ideas, deep in his understanding.

In his essay which seeks to search for commonality among Sanskrit and other modern Indian languages he makes a clear line of demarcation between the Aryan and the Dravidian family of languages by saying that in the former there is more of Sanskrit in *tadbhava*, derivative form while in the latter viz., Telugu, Kannada, Tamil and Malayalam, there is more of *tatsama*, the words in their original Sanskrit, form. The Professor's travel through the length and the breadth of the country to identify the commonality in vernaculars and Sanskrit brings to fore[7] his sense of observation which finds echo in the anecdotes given by him.

In all the essays adorning this volume the opening essay 'Contribution of Muslims to Sanskrit' is a master piece and a case apart. Tracing the association of Sanskrit language to the medieval period our Professor brings us down to the modern one when Muslim Sanskrit scholars voluntarily come up to master Sanskrit. This makes us feel gratified,. for it speaks of the interactuous and cultural integration of India. In fact, Sanskrit enjoyed royal patronage from the Mughal rulers. Akbarīya Kālidāsa of the 16th cent. is one among them. Another noteworthy feature which I came to know for the first time is that just as the Azhvaes of the Vaiṣṇava cult, evolved a mixture of Tamil and Sanskrit called *maṇipravāla*, in the medieval ages there was also a literary style called the *maṇipravāla* where one line in a couplet would be in Sanskrit and the other in Persian/Urdu or one line in Vraj/Awadhi and the other in Persion/Urdu. The metre in each case would invariably be that of Sanskrit.

To have an insight into all his works, I think it will take one's breath away. Hence, my appreciation of one of his

works, is nothing like an attempt to dump the ocean into a small pot. However, by way of random sampling I have picked up some thought provoking ideas of Prof. Satya Vrat Shastri that appealed to my limited knowledge and present them before you. If there is anything worthy of admiration, let us offer it to his genius and inconsistancies, if any, are my own making.

May God in His benevolence preserve and protect you, Sir and keep you in boisterous health and vigour, in all comfort and prosperity, so that you may be able, for many years more, to serve the family of Sanskrit and contiue to be an inspiration to the younger genertion.

You are what Dilīpa of the Ikṣvāku race was:

आकारसदृशप्रज्ञः प्रज्ञया सदृशागमः।
आगमैः सदृशारम्भ आरम्भसदृशोदयः।।

His intellect is equal to his personality
His knowledge is worthy of his intellect,
His exertion is worthy of his culture
And his success is worthy of his exertion.

# 3

# *Bodhisattvacaritam* by Satya Vrat Shastri (1960)

*S.Ranganath*

## Prof. Satya Vrat Shastri's Contribution to Sanskrit

Prof. Satya Vrat Shastri, former Professor of Sanskrit at the University of Delhi is a great visionary, a penetrating thinker, a prolific writer, (both creative and critical) and rightly termed as "the living legend in the field of Sanskrit".

Born on 29th September 1930, Prof. Satya Vrat Shastri had his early education under his father, a renowned scholar Pandit Charu Deva Shastri. He received record marks in B.A. Hons. in Sanskrit and first class first in Sanskrit from the Punjab University and won University medals.

After doing his Ph.D. at the Banaras Hindu University he joined the University of Delhi where during the four decades of teaching career, he held the positions of the Dean of the Faculty of Arts, Vice Chancellor of Shri Jagannath Sanskrit University, Puri, Orissa.

Prof. Shastri is a product of both the systems of Sanskrit learning, traditionl and modern. Being a creative writer he has written three Mahākāvyas of about a thousand stanzas each, each one of which has become a subject for research for the Ph. D. degree in some Indian University or the other, three Khaṇḍakāvyas, one Prabandhakāvya and one Patrakāvya and five works in critical writing including the pioneering

one, *The Rāmāyaṇa-A Linguistic Study* and also more than one hundred and fifty research articles. He is the founding editor of two research, journals, the *Indological Studies* and the *Śrī-jagannāthajyotiḥ*.

His first creatvie work was "बृहत्तरं भारतम्" published in *Sārasvatī Suṣamā*, Journal of the Sampurnanand Sanskrit University, Varanasi, Vol. XII, No. I. 1997, Saṁvat 2014. This was followed by an epic entitled "Śrībodhisattvacaritam" highlighting the different incarnations of the Buddha published in 1960. These two creative works were followed by the two critical works:–"Essays on Indology", Delhi 1963 and "The Rāmāyaṇa-A Linguistic Study", Delhi. 1964. Next, Prof. Shastri translated A.A. Macdonell's "A Vedic Grammar for Students" into Hindi, Delhi, 1971. Next he wrote श्रीगुरुगोविन्दसिंहचरितम्" on श्रीगुरुगोविन्दसिंह, The Tenth Guru of Sikh tradition, which was published in 1967. This was followed by his खण्डकाव्य "शर्मण्यदेश; सुतरां विभति", Lucknow 1976 which highlights cities of Germany, its natural beauty and so on. "इन्दिरागान्धीचरितम्" is an epic on the late Prime Minister of our country in 25 cantos highlighting her greatness published in 1976 from Delhi.

"थाइदेशविलासम्" narrates the beauty and historical importance of this land and was published in 1979 from Delhi. "शर्मण्यदेश: सुतरां विभाति" and थाइदेशविलासम् can also serve as travelogues which open a new genré in Sanskrit literature of modern times.

श्रीरामकीर्तिमहाकाव्यम् of Prof. Shastri can be termed as his magnum opus which is based on the Ramakien story of Thailand comprising 25 cantos and more than 1200 verses which has been translated into various Indian languages like Hindi, Assamese, Tamil, Telugu and Kannada, and I may mention, in passing, that I have translated this work into Kannada which was published from Bangkok. This work has received 12 awards and has immortalised Prof. Shastri.

The Awards include Vācaspati Puraskāra form K.K. Birla Foundation and Dayawati Modi Vishwa Saṁskṛti Sanmāna from Modi Kala Bharati, New Delhi which make Prof. Shastri as the cultural ambassador of India.

His two books "Kālidāsa in Modern Sanskrit Literature" (Delhi, 1991) and "New Experiments in Kālidāsa" (Delhi, 1994) provide a mine of information for research students on which they can pursue therir doctoral and post-doctoral studies.

सुभाषितसाहस्री, a thousand gems from Sanskrit literture, is a book to be read and treasured which brings into the open greatness of our rich heritage.

पत्रकाव्यम् is a unique work in Sanskrit letters written by Prof. Shastri to various Sanskrit scholars. They have been collected and published which readily fills up the literature in Modern Sanskrit.

His recent work "Sanskrit Studies–New Perspectives" in English opens up a fresh vista of avenues, transcending the domain of caste, creed etc. The articles like "Contribution of Muslims to Sanskrit Literature", "Value Paradigms in 21st century" are significantly and highly relevant in modern era.

Prof. Shastri is also contemplating to write his autobiography in Sanskrit entiled " भवितव्यानां द्वाराणि भवन्ति सर्वत्र.

Inspite of his very busy schedule, Prof. Shastri has never said no to any Sanskritist and this is evidenced in his writing of valuable and scholarly Forewords to more thon 125 books written by scholars.

Though Prof. Shastri has not gone in search of awards, awards have come his way in keeping with the popular statement न रत्नमन्विष्यति मृग्यते हि तत्।. So far he has received 78 national and internationl awards. The following may be mentioned here as a sample:–Central Sahitya Akademi Award, 1968, Prisident of India Certificate of Honour, 1985,

Mahāmahopādhyāya from Rashtriya Sanskrit Vidyapeeṭha, Tirupati, 1999.

Padamaśrī and Padmabhushan from Goverment of India, 1999 and 2010 respectively.

Prof. Shastri has guided more than 20 scholars for doctoral dissertations and 14 scholars have received their doctoral degrees on his works.

He has been Visiting Professor in six universities abroad in three Continents and hence the statemnt of Śaṁkarācārya स्वदेशेषु धन्यः विदेशेषु मान्यः holds good for him.

I would like to conclude my valedictory address with the following पद्यपुष्पाञ्जलि

1 पूज्यं सत्यव्रतं वन्दे वन्देऽहं गुरुतल्लजम्।
वन्देऽहं देहलीरत्नं वन्देऽहं भूरि नित्यशः।।

2 विनयज्ञः नयज्ञश्च वाचासौ वाक्पतेः समः।
लेखनेन गणेशोऽसौ कार्येऽसौ निरतः सदा।।

3 आसीत्पूर्वं थाइभूमौ भारतस्य कलानिधिः।
तत्र वै रचितं येन थाइदेशस्य वैभवम्।।

4 पितृच्छायापालितोऽसौ आसीद् बाल्ये पुराऽनघः।
इदानीं तु नियुक्तोऽसौ विदुष्या चोषया सह।।

5 बोधिसत्त्वस्य चरितम् इन्दिराचरितं तथा।
रामकीर्तिमहाकाव्यं निर्ममे विबुधोत्तमः।।

6 प्रथितं पत्रकाव्येन विदुषां तुष्टिदेन तम्।
सत्यव्रताख्यं वन्देऽहं प्राध्यापककुलोत्तमम्।।

7 यस्य वै विमला कीर्तिः सर्वत्राकर्ण्यते सदा।
यस्य वै प्रथिता बुद्धिः घुष्यते विद्वदुत्तमैः।।

8 शर्मण्यदेशवासी प्राक् भारतस्य कलानिधिः।
तत्रैव काव्यं ग्रथितं तद्देशस्तवनात्मकम्।।

9 शर्मण्यबेलिजयंदेशौ दृष्टवन्तं मनीषिणम्।
वासिनं केनडादेशे नन्दयामोऽभिनन्दनैः।।

10 यस्य स्मरणमात्रेण जायते रोमहर्षणम्।
जगन्नाथे कुलपतिं नुमः सत्यव्रताभिधम्।।

11 सदा वात्सल्यपूर्णोऽसौ सदा स्नेहकृपामयः।
सदैव विदुषां वंद्यः जीवेत्स शरदां शतम्।।

*Śrībodhisattvacaritam*, an epic pertaining to the life of the Buddha in fourteen cantos was written by Professor Satya Vrat Shastri and published by Meharchand Lacchmandas from Delhi in the year 1960. This epic elucidates the incidents pertaining to the previous births of the Budhha in a charming way. The epic harmoniously blends Vīra and Śṛṅgāra Rasas but the speciality of Vīra is that it is not the Yuddha Vīra as found commonly, but Dharma Vīra. In this background, an attempt is made in the following pages to highlight some of the significant aspects present in the epic in a sample survey.

Before the commencement of the epic the learned poet clarifies his intention in writing this epic:

शास्तेति नाम्ना प्रथितो महात्मा
बुद्धः प्रबुद्धो जनताहिताय।
प्रागजन्मवृत्तान्तकथास्तदीया
गीर्वाणवाण्या समुदीरयामि।।

"I am composing this epic pertaining to the life of the Buddha and his previous births in Sanskrit to acquaint people about them."

**First Canto**

In this canto, Bodhisattva is depicted as a merchant who has concern towards other merchants. When all merchants had started on a bullock cart they were intervened by a ghost which deluded them and without water all of them perish in the desert. When that ghost tries to influence Bodhisattva also, he never yields to it on account of his intelligence and intergrity.

Next the learned poet narrates the birth of Bodhisatva.

**Birth of Bodhisattva**

The revered Bodhisattva was born in a Vaiśya family. With his birth, all the directions were filled with auspiciousness and the cosy wind started blowing everywhere:

श्री बोधिसत्त्वो भगवान्महात्मा वैश्यस्य कस्यापि गृहे प्रजज्ञे।
यज्जन्मना सर्वदिशः प्रसेदुर्ववुः सुखा गन्धवहाश्च भूयः।।

A Fine अन्त्यानुप्रास

We have a fine अन्त्यानुप्रास in the following stanza:

विधीयते चेद् युगपत् प्रयाणं
कदापि नादो भवति प्रमाणम्।
पन्था ह्यणीयान् सुगमो न जातु
भूयान् कथं यात्रिगणः प्रयातु।।[2]

A fine आद्यानुप्रास could be perceived in the following stanza:

यातास्मि कर्माऽप्रहतं सुखेन
प्राप्ताऽस्मि पत्राण्यविमर्दितानि।
अत्स्यन्त्यनुच्छिष्टतृणं वृषा मे
स्वेच्छं यथेच्छं सलिलं च लप्स्ये।।[4]

The statement प्रजापतेः सृष्टिरियं विचित्रा[5], the creation of the Creator is amazing is a statement worth taking note of here.

Again, one can note the prowess of the poet over alliteration in the thirty-fourth stanza:

अलभ्यभोज्यान्नजलं प्रदेशं
सुविस्तृतं षष्टिषु योजनेषु।
विशंकटं तत्र ससंकटं तं
निशम्य वैश्यः स्थितिमाततान।।[6]

**Description of Nature**

We have a fine description of nature in the fifty-first stanza:

एषा विलोक्या हरिता वनाली
तद्भूविभागोऽस्त्यतिवृष्टिशाली।
गुहा गिरीणां सलिलस्य पूर्णा
विभान्ति पद्मानि विकासभाञ्जि।।[7]

"The green forests are beautiful. The earth is endowed with showers. The mountains are endowed with water and the lotuses have blossomed everywhere".

The statement of the fifty-seventh stanza मूढः पर-प्रत्ययनेयबुद्धिः reminds us of the statement of Kālidāsa in his *Mālavikāgnimitra:* पुराणमित्येव न साधु सर्वं नचापि काव्यं नवमित्यवद्यम्, सन्तः परीक्ष्यान्तरद् भजन्ते मूढः परप्रत्ययनेयबुद्धिः.

**Prowess over Advaita**

Professor Satya Vrat Shastri's grasp of Advaita Vedānta could be noted in the following stanza:

यः शुद्धबुद्ध्या कुरुते स्वकार्यं
विचारवानस्ति चरित्रवांश्च।
धीरस्य लब्धानुभवस्य तस्य
नतस्य हानिर्न कदाचिदस्ति।।[10]

The गीता statement पत्रं पुष्पं फलं तोयं seems to have inspired the poet here: पत्रं फलं पुष्पमथापि किञ्चिद् विनाज्ञया मे न निषेवणीयम्।[?]

The concept of Brahman according to Advaita Vedāntins is शुद्धबुद्धमुक्तस्वभाव which is being referred to in the above stanza.

**Second Canto**

In this canto, Bodhisattva appears as काशीनरेश for which we have reference in the very first stanza:

काशिनाम्नि ललिते विपश्चिता-
माश्रये सुविदिते पुरे पुरा।।[11]

The king always used to take decisions in keeping with the *Śāstras* and never according to his whims and fancies. He used to look after the people with Truth, Peace, Compassion and Mercy for which we have a reference in the 12th canto of this epic also and hence there is एकवाक्यता in उपक्रम and उपसंहार:

निर्णयं प्रकुरुते स्म भूपतिः शास्त्रतो न खलु कामचारतः।
सत्यशान्तिकरुणाक्षमार्जवैरन्वरञ्जयदसौ निजाः प्रजाः।।[12]

## A Fine Alliteration

We have a fine alliteration in the following two stanzas;

शाठ्यकूटकपटान् व्यघट्टयन् निश्छलं च सरलं व्यवाहरन्।
सज्जनाः समुदितार्थसिद्धयः प्राप्नुवन् मुदमुदात्तबुद्धयः।।[13]
साधुना चरति साधुतां सदा दुर्जनेन सह दुष्टतां तथा।
मार्दवञ्च मृदुना समं भजत्युद्धतो भवति चोद्धतेन सः।।[14]

## Proverbial Statements

Two proverbs यादृशी भावना यस्य सिद्धिर्भवति तादृशी and शठं प्रति शाठ्यं समाचरेत् could be noted in the following stanzas; यादृशी भवति यस्य भावना तादृशीं स खलु सिद्धिमृच्छति and यः शठेषु शठतां समाचरन्[15]

## Third Canto

In this canto also we have a number of alliterations which are eye catching. As a sample the following could be mentioned:

रमणी रमणीयांगी रममाणा चिरं मुदा।[16]
सत्स्वभावात् सदाचारात् सद्विचाराच्च सर्वथा।[17]

The statement क्रममाणा मतिः स्वच्छा reminds us of Bhavabhūti's statement गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः

The way Bodhisattva used to look after his subjects: पुत्रवत्पालयामास सस्नेहं सकलाः प्रजाः[18]

reminds us of the statement of Kālidāsa in his *Raghuvaṁśa:*

स पिता पितरस्तासां केवलं जन्महेतवः

## The Concept of Non-violence

The much-talked about concept of non-violence in the modern days has found a fitting place in the following stanza:

हिंसैव वर्धते बह्नी, हिंसकं प्रति हिंसया।
सुखमात्यन्तिकं लब्धुमहिंसैव गरीयसी।।[19]

### A Fine Simile

We have a fine simile in the following stanza wherein the king who is accompanied by his innumerable soldiers is compared to the moon in the sky accompanied by innumerable stars:

सेनानीनां सहस्रेण काशीशः परिवेष्टितः।
शशी तारागणेनेव रेजे सम्पूर्णमण्डलः।।[20]

The *Bhagavadgītā* statement वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते seems to have inspired the poet here; वीतशोकभयक्रोधः स्थिरधीर्मुनिराडिव।

### Fourth Canto

Poet's prowess over Advaita Vadānta gets manifested in this canto also; सच्चिदानन्दस्वरूपत्वादस्य शत्रुर्न विद्यते[21] reminds us of the स्वरूपलक्षण of ब्रह्मन् as narrated in the *Taittirīya Upaniṣad* सत्यं ज्ञानमनन्तम्. Brahman is eternal for all times to come.

Again the statement उदासीनवदासीनः[22] reminds us of the same statement of the *Bhagavadgītā*.

### Mastery over *Ṛgveda*

The Poet's mastery over the *Ṛgveda* could be noted in the following statement:

क्ष्माभृद्यन्त्रितगोमायुकृतभूमिविघर्षणात् ।
शिथिलाः समपद्यन्त सिकताः गर्तसंश्रिताः।।[23]

which reminds us of the following Maṇḍūka-sūkta statement of the *Ṛgveda*:

गोमायुरेको अजमायुरेकः पृश्निरेको हरित एक एषाम्
–ऋग्वेद, 7.103.6

### Appropriate Subhāṣitas

While descibing the ideal kingdom of Bodhisattva, the

poet says that no one had the intention to quarrel. They had no enmity with anyone and as the king so were the people. Here the poet has beautifully adopted the *subhāṣita;* यथा राजा तथा प्रजाः

प्रतीकाराभिलाषोऽस्य नैव चेतस्यजागरीत्।
निर्वैरा मंत्रिणश्चासन् यथा राजा तथा प्रजाः।।[24]

## Mastery over Nyāya System

Professor Satya Vrat Shastri's mastery over Nyāya system of philosophy could be noted in the followign stanza:

कर्णशष्कुल्यवच्छिन्ननभसाकर्ण्य वर्णितम्।
राज्ञः कार्यार्थिनौ यक्षौ बद्धकक्षौ बभूवतुः।।[25]

Some of the terms like अवच्छिन्न etc are the favourite expressions of Naiyyāyikas. In passing, one can note that there is a separate *nyāya* in Sanskrit called कर्णशष्कुली. Again, the famous proverb न तितिक्षासममस्ति लोके has been beautifully adopted in the following stanza:

न तितिक्षासमं किञ्चिदस्ति साधनमुत्तमम्।
तितिक्षानावमारुह्य तीर्यास्त्वं विपदापगाः।।[26]

Here also one can note the prowess of the poet over Vedānta wherein तितिक्षा forms the part of the fourth *sādhanā* in शमादिषट्कसंपत्ति.

## A Fine Alliteration

A nice alliteration could be noticed in the following two stanzas:

श्रीमान् धीमान् मया ज्ञातो वस्तुतः शीलवान्भवान्।
अहं नराधमो नूनं मन्ये त्वां पुरुषोत्तमम्।।

and

स्वयञ्च खट्विकां लघ्वीमधिशय्याशयिष्ट सः।
नम्रता कम्रतां लेभे हिंस्रस्याहिंसकं प्रति।।[27]

The statement परद्रव्यापहारो हि मरणं प्राणिनां ध्रुवम् is contrary to the popular proverb

मातृवत्परदारेषु परद्रव्येषु लोष्टवत्।
आत्मवत्सर्वभूतेषु यः पश्यति स पश्यति।।

**Fifth Canto**

Even in this canto Bodhisattva appears as काशीनरेश. There are three people who are brought to him for punishment. A lady is brought there as a witness. Among the three people are her brother, her husband and her son. The king tells her that he can spare only one of them. The lady opts for her brother and finally the king releases all the three as he is impressed by her conduct and arguments.

We have a fine alliteration in the following stanza wherein the lady opts for the release of her brother:

न वाञ्छाम्यहं कान्तमेकान्तकान्तं
न वा पुत्रमिच्छामि मत्स्नेहपात्रम्।
प्रियं भ्रातरं सोदरं प्राप्य राजन्
सुखं प्राप्नुयां भातृवत्येव भूयः।।[28] and

न मे भर्तृकाम्या न वा पुत्रकाम्या
तथाऽस्ति प्रकृष्टा यथा भ्रातृकाम्या।
अतो भ्रातृकाम्याम्यहं भूप सत्यं
भगिन्याः कृते भ्रातृतुल्यो न कश्चित्।।[29]

**Style of Śaṅkarācārya**

We can find the style of Śaṅkarācārya in his *Nirvāṇaśataka* in the following stanza of Professor Satya Vrat Shastri:

पतिर्वा न पुत्रो न वा बन्धुवर्गो
हिरण्यं न वा नापि गावो न वाऽश्वाः।
तथा मत्कृते स्युर्यथा सोदरो मे
प्रयच्छ प्रियं सोदरं भूप तन्मे।।[30]

The stanza of the *Nirvāṇaśataka* is as follows:

न मृत्युर्न शङ्का न मे जातिभेदः
पिता नैव मे नैव माता च जन्म।

न बन्धुर्न मित्रं गुरुर्नैव शिष्य-
श्चिदानन्दरूपः शिवोऽहं शिवोऽहम्।।

### A Fine Subhāṣita

The poet brings out a fine *subhāṣita* in the following stanza; यतो दुर्लभा भ्रातरः सर्वकालम्। Brothers are rare for all times to come.

Regarding भ्रातृ-धर्म the poet beautifully culls out an illustration from the *Rāmāyaṇa* in which he is an authority as could be noticed in his epic *Śrīrāmakīrtimahākāvya* and a linguistic study of the *Rāmāyaṇa* in English:

दृढं मेघनादस्य शक्तिं प्रतिघ्नन्
यदा लक्ष्मणो मूर्छितोऽभूच्चिराय।
तदा तद्वियोगात् भृशं दुःखतप्तः
किमाह स्म रामः स्मृतभ्रातृधर्मा।।
गृहस्त्रीसुतश्रीशरीरादि सर्व
पुनश्चापि लभ्यं भवेद् द्रागखर्वम्।
न लभ्यः क्वाचिद् ध्रुवं भ्रातृरूपः
इदं सूचयत्येव रामायणं नः।। [31]

### Sixth Canto

This is a canto which narrates the story of a young monk who gets attracted towards a charming maiden and the second stanza of this canto makes reference to this point:

तत्रैकदा कश्चन भिक्षुसङ्घे
युवा विपश्चिद् विनयोपपन्नः।
भिक्षुः सुभिक्षार्थमटाट्यमानः
श्रावस्त्यभिख्यां नगरीं प्रयातः।।[32]

One can note a fine alliteration in the following two stanzas:

मयाभिदृष्टा रमणी प्रकृष्टा
विशिष्टलावण्यवती प्रकृष्टा।

अविप्रकृष्टेऽत्र पुरे निविष्टा
सैवास्त्यभीष्टा हृदि मे प्रविष्टा and
शिरोमणिं तां पुरसुन्दरीणां
चिराय रामां स्वमनोऽभिरामाम्।
गाढं परिष्वज्य रमेय भूय-
स्तदङ्गसंस्पर्शसुखं लभेय।।[33]

**Influence of the *Śākuntala***

The influence of Kālidāsa's *Śākuntala* wherein we find the sentence कामी स्वतां पश्यति has been admirably brought out here also by the poet:

निरस्तधैर्योऽहमुदीर्णरागः
स्मरामि तामेव परः स्फुरन्तीम्।
कामी स्वतां पश्यति सत्यमुक्तं
कामातुराणां न भयं न लज्जा।।[34]

The last sentence कामातुराणां न भयं न लज्जा is a fine *subhāṣita*.

**Philosophical Sensibility**

The philosophical sensibility of the poet could be noted in the following stanza:

अतो मनश्चंचलमस्थिरं तद्
यदापि यस्मिन् विषयेऽपि यायात्।
तदा ततस्तत् प्रसभं निरुध्य
समादधीताऽत्मनि सर्वदैव।।[35]

The first line reminds us of the *Bhagavadgītā* statement चंचलं हि मनः कृष्ण प्रमाथि बलवद् दृढम् The last two lines remind us of Kālidāsa's statement:

मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम्।
यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्यन्यवलोकयन्तम्।।

The last stanza which states शिबिराजकथानकमत्र शृणु reminds one the characteristic of a Mahākāvya:

सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत्

**Seventh Canto**

There is a connecting link between the last stanza of the previous canto and the first stanza of the present one. The stanza is as follows:

पुरा पुरेऽरिष्टपुरे प्रशस्ते शिबिर्नृपोऽभूच्छिबिराज्यसंज्ञे।
सम्यक् प्रजानां शिवमादधानः स्वं नाम योऽर्थान्वितमाततान[36]।।

We have a fine alliteration in the second stanza:

श्रीबोधिसत्त्वः किल तन्महिष्यां लेभे स्वयं जन्म विधेर्नियोगात्।
शिबेः कुमारप्रतिमः कुमारः स मुख्ययाख्यायि तदाख्ययैव।।[37]

We have a fine descirption of simile in the description of the girl who was born to a rich man;

इभ्यस्य सभ्यस्य मतस्य तस्य
गेहेऽजनि श्रीरिव कन्यकैका।
समुल्लसन्निर्मलदेहकान्ति-
र्याऽनिन्द्यबालेन्दुकलेव रेजे।।[38]

**Beauty of the Girl–A Fine Alliteration**

The beauty of the girl is pen-pictured in the following stanza with a fine alliteration:

सौन्दर्यमाधुर्यकिरा चकोरी स्फुरच्छरच्चन्द्रमुखी किशोरी।
सौभाग्यवत्युत्पलकोमलाङ्गी विलक्षणा सोत्तमलक्षणाऽभूत्।।[39]

Further, that girl had a beautiful teeth and it seemed as though with her beauty she was mocking at Rati. she used to captivate the hearts of everyone and appeared to be a heavenly damsel:

तदोन्मदन्ती कलिकाग्रदन्ती
रतिं हसन्ती हृदयं हरन्ती।
सर्वाञ्जनान् कामवशं नयन्ती
देवाङ्गनेवास्त विमोहयन्ती।।[40]

The stanza of *Śākuntala* namely

चित्रे निवेश्य परिकल्पितसत्त्वयोगात्
रूपोच्चयेन महता विधिना कृता नु।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिंत्य वपुश्च तस्याः।।

seems to have influenced the poet here

राजन् गृहे मे दुहितोदपादि
प्रियैः शुभैरुच्चगुणैरुपेता।
स्त्रीरत्नमेतन्नृपयोग्यमेवे-
त्यतो भवानर्हति तां ग्रहीतुम्।।[41]

**A Fine Subhāṣita**

we have a fine *subhāṣita* कष्टो विकारः खलु कामजन्यः expressed in the twenty second stanza.

**Eighth Canto**

**Prowess over Upaniṣads**

The prowess of the poet over Upaniṣads could be noted in the following line वित्तैषिणीं मां न च वित्त यूयं[42]

The term वित्तैषिणीं reminds us of the एषणात्रय concept of the बृहदारण्यकोपनिषत्–पुत्रैषणायाश्च वित्तैषणायाश्च लोकैषणायाश्च व्युत्थाय अथ भिक्षाचर्यं चरन्ति।

**A Fine Simile**

Poet's prowess over simile could be noted in the following stanza:

न रक्तवासःप्रतिमोचनात् प्राग्
ईदृक्प्रकाशो यतिरेष आसीत्।
आमुच्य तल्लोहितकं पटं तु
विभाति बालार्क इवोल्लसद्भाः।।[43]

We have a nice alliteration in the following stanza:

त्वदीयसौन्दर्यमतीव हारि
सर्वस्य लोकस्य विकारकारि।

नृपः स मा प्रापदभिन्नरूपे
भूयोऽभिरूपे तव रूपकूपे।।[44]

and again

अहो विधेः कीदृगियं विसृष्टिः
इष्टाप्यनिष्टाजनि पुष्पवृष्टिः।
दृष्ट्वोपरिष्टात् क्षणमेव दृष्टिः
भूपोप्यभूद् येन विनष्टदृष्टिः।।[45]

**A Fine Simile**

The famous simile of Kālidāsa namely दीपशिखा कालिदास in the stanza संचारिणी दीपशिखेव रात्रौ seems to have influenced the poet here:

सौदामनीवाऽश्रितचन्द्रशाला
लावण्यवत्युत्पलिनीव बाला।
प्रसन्नपूर्णेन्दुमतीव राका
समुज्ज्वलद्दीपशिखेव सा का।।[46]

**Beautiful *Subhāṣita***

A beautiful *subhāṣita* namely राजा प्रजारञ्जनात् could be noted here:

राजा प्रजारञ्जनकृन्न एष प्रियङ्करः खल्वपि देवतानाम्।
मुद्रासहस्रं व्यययत्युदारः सदानुतिष्ठन् बलिवैश्वदेवम्।।[47]

**Prowess over Buddhist Philosophy**

The चत्वारि आर्यसत्यानि–the four cardinal truths, one of important tenets of Buddhism, have been nicely introduced here by the poet:

प्रोवाच संज्ञापतिरार्य! सत्यं
व्यज्ञायि यक्षैरपि वृत्तमेतत्।
यदुन्मदन्तीं प्रति बद्धरागो
भवन् भवानत्यवसीदतीति।[48]

**Ninth Canto**

Here we have the conversation with the commander-in-

chief wherein we can find the mental tumult through poetic expression.

### A Fine *Subhāṣita*

The statement त्यजन्ति कर्तव्यपथं न धीराः[49] reminds us of the statement of Bhartṛhari

न्याय्यात्पथः प्रविचलन्ति पदं न धीराः

### A Nice Alliteration

A nice alliteration could be noted in the following stanzas:

प्रादायि तुभ्यं शुभलक्षणेयं
मयोन्मदन्तीत्यवधारणीयम्।
मल्लीमतल्लीमिव कामवल्ली-
माश्लिष्य फुल्लाधरपल्लवां त्वम्।।
किंत्वब्धिवेलेव विलोकनीया
धर्माः सतां सन्त्यविलङ्घनीयाः।
श्रेयोर्थिभिर्ये परिपालनीया
मया सदा मित्र निभालनीयाः।।[50]

### Influence of Bhāravi

The following stanza

विना विचारं मतिमान् मनुष्यः
कदापि कार्यं सहसा न कुर्यात्
विनिन्द्यमुक्तं विपदां पदं तत्
दुःख्यत्यवश्यं ह्यविमृश्यकारी।।[51]

seems to have derived its inspiration from the thirtieth stanza of the second canto of Bhāravi's *Kirātārjunīya*;

सहसा विदधीत न क्रियाम्
अविवेकः परमापदां पदम्।
वृणते हि विमृश्यकारिणं
गुणलुब्धाः स्वयमेव संपदः।।

Again the statement मित्रेष्वमित्रेषु चर स्वधर्म[52] reminds us of the *Bhagavadgītā* statement स्वधर्मे निधनं श्रेयः

**A Fine Yamaka**

We have a fine Yamaka in the following statement:

समुदितो मुदितो नृपतिर्गुणैः
सुरहितो रहितो निखिलैर्मलैः।
अविकलं विकलङ्कमिहोज्ज्वलं
रसमयं समयं गमयन्नभात्।।[51]

**A Nice Alliteration**

We can find a nice alliteration in the last but one stanza of this canto:

अथ याप्यपथोद्धतपार्थिवया
कथया श्रुतयाऽसमनोरथया।
अनया विनयाश्रयणे श्रमणे
रुचिरा रुचिरारचिता नचिरात्।।[54]

In this canto Bodhisattva appears as a Bhikṣu and tries to console the rift that had developed between the king and the queen.

**Tenth Canto**

The subject matter of this canto is nicely brought out in the third stanza:

तदानीं भिक्षार्थी नृपसदनमैद् भिक्षुसहितो
महात्मा बुद्धोऽसाविह जगति शास्तेति विदितः।
तदा ज्ञात्वा पूर्णं प्रणयकलहं सोऽथ नृपते-
रपीप्यद् भूपालं मधुरमुपदेशामृतमिदम्।।[55]

The poet has introduced a nice alliteration in the speech of Bodhisattva to the king:

इयं देवी मल्ली प्रणयरसवल्ली प्रियतमा
त्वयैष्टव्या राजन्! लसदिभमतल्लीव सुभगा।

सदा मान्या धन्या निजभवनशोभेव ललिता
कदाचिन्नोपेक्ष्या भवति कमनीया हि रमणी ।।[56]

## Graphic Portrayal of Nature

We have a graphic portrayal of nature and the river Hemavatī in the stanzas twelve and thirteen:

पवित्राम्भःपूर्णा सफलदलपुष्पैः परिवृता
द्रुमैः स्निग्धच्छायैर्व्रततितितिभिश्चाप्युपचिता।
तटप्रान्तैर्हृद्या विहगमधुरध्वानमुखरै-
स्तरङ्गैरुत्तुङ्गैररमयदमुं सा सरिदपि।।[57]

"The river was full of clear water and was abounded in all the four directions by the dense grove of trees which used to bear flowers and fruits. The chirping of the birds was heard everywhere in those trees. The incessant blowing of the waves used to enthuse the king."

दधानां हेमाभां परमरमणीयां च सुषमां
सरित् सा हेमन्वत्युचिततममभिधानं श्रितवती।
स्थितस्तस्याः पार्श्वे गिरिरतिगुरुर्गन्धमदनो
लतागुल्मै रम्यः सुरभितदिगन्तश्च शुशुभे।।[58]

"The name Hemanvatī given to that river was significant as it had a golden hue. The huge Gandhamādana mountain was in its proximity which was abounding in creepers and trees."

## A Nice Alliteration

A nice alliteration could be noted in the thirty eighth stanza:

क्रमेणातन्वानौ रुदितमथ हासञ्च विषमां
क्षपां तां नाभूव क्षपयितुमलं कष्टबहुलाम्।
क्षणो न स्याद् यस्यां क्षणमपि तया किं क्षणदया
भृशं संलिष्टं नौ हृदयममुयाऽदूयत मुधा।।[59]

## Eleventh Canto

Even in this canto we have a dialogue between the king

and a Kinnarī wehrein we can note a fine *yugmaka* in the last line of the second stanza:

तथाऽदिष्टं दिष्टं सुखमयमभीष्टं च सकलम्।।[60]

**A Beautiful Alliteration**

A beautiful alliteration could be noted in the last but one stanza:

श्रीकोशलेशो विदितात्मदोषो भूत्वा विशेषेण निरस्तरोषः।
स्त्रीतल्लजाया निजवल्लभायाः श्रीमल्लिकायाः प्रणयी बभूव।।[61]

**Mallī Adoring Bodhisattva**

Mallī, the queen, adored Bodhisattva as follows:

महात्मन्! बुद्धोऽसि त्वमिह शरणं मेऽति बलवद्
दुरुच्छेदं दुःखं सपदि समुदच्छेदि भवता।
यदादिष्टं तत्तत् सकलमपि कर्तास्मि भगवन्
जुषाणा भर्तारं पदमहमवाप्तास्मि परमम्।।[62]

"O revered one, you are a Buddha. You are the only one who can give shelter to me. You have dispelled my agony and grief, because of your radiance. O Lord, whatever you have advised me, I will follow it correctly. I will serve my master and attain the highest goal."

**Twelfth Canto**

In this canto Bodhisattva takes birth in the family of Brahmins. Herein the poet has employed a beautiful alliteration:

प्राज्यं स्वराज्यमधिकृत्य नराधिनाथे
तस्मिन् प्रशासति महीं सुयशःसनाथे।
ग्रामे क्वचिज्जनिमलब्ध कुले द्विजानां
बुद्धः स्वयं स भगवान् महितः प्रजानाम्।।[63]

With the birth of the Buddha who had matchless beauty and great qualities his fame spread in various directions:

लब्धोदये भगवति स्पृहणीयमूर्तौ
बुद्धे महात्मनि तदा महनीयकीर्तौ।
ग्रामस्य तस्य न चिरादुचिरादिगन्तात्
सौभाग्यमप्यभवतामुदिते समन्तात्।।[64]

**A Fine Alliteration**

The Buddha gradually became a boy and was endowed with Truth, Tolerance, Simplicity and Mercy and all the good qualities and was educated in various *Śāstras* and also got expertise over agriculture which is pen-pictured through a fine alliteration:

जातः क्रमेण ववृधे वयसाभिरूपः
सत्यक्षमार्जवदयादिगुणैः सुरूपः।
सद्योऽनवद्यविविधागमलब्धविद्यः
कृष्यादिकर्मनिपुणः शुशुभे स हृद्यः।।[65]

**Teachings of the Buddha—philosophical sensibility of the poet:**

The Buddha taught that one should give money in the form of charity according to one's capacity and one should realise that the entire world is temporary and destructible. Nothing is permanent in it. One should take to renunciation and should quell ignorance. Death is certain to everyone. One should have control over one's mind and one should always involve oneself in good acts. People endowed with body, die everyday. This is an inevitable thing which happens to everyone. Birth, decay and death are the natural phenomena in this world. The bearing of it on the people will be there for some time, and finally it gets lost. The entire world is momentary, full of misery, lacking in pleasure and imper-manent. One should be averse to worldly enjoyments and take to eternal happiness:

वित्तं प्रदत्त निजशक्तिमपेक्ष्य, नित्यं
वित्ताशु नश्यदखिलं जगदप्यनित्यम्।

नैव स्थिरीभवति किञ्चिदपीह वस्तु
कल्याणिनीति मतिरेव चकास्तु वस्तु।।
वैराग्यमाश्रयत मोहमुदस्यतालं
मृत्युं ध्रुवं समवगच्छत सर्वकालम्।
सम्यङ् नियम्य विषयान्निजचित्तवृत्तिं
दानादिसद्व्रतविधौ तनुत प्रवृत्तिम्।।
दैनन्दिनं तनुभृतो मरणं लभन्ते
शोकावहा परिणतिर्भवतीयमन्ते।
आयव्ययक्षययुता नचिरप्रभावा
भावा विभान्त्यनुपदं पतनस्वभावाः।।
ध्येयं समस्तजगतः क्षणभङ्गुरत्वं
दुःखास्पदत्वममरत्वमसुस्थिरत्वम् ।
प्रेयो विहाय परमार्थरताः प्रकामं
श्रेयस्करं कुरुत कर्म गुणाभिरामम्।।[66]

The word मोहमुदस्यतालं reminds us of the following statement of Śaṅkara's *Vivekacūḍāmaṇi:*

मोहजालं महारण्यं चित्तभ्रमणकारणम्।

Again, the statement मृत्युं ध्रुवं has its bearing on the following *Bhagavadgītā* satement जातस्य हि ध्रुवो मृत्युः. The concept of momentariness, क्षणभङ्गुरत्व, propounded here is the important concept of Buddhists. The statement प्रेयो विहाय and श्रेयस्करं कुरुत reminds us of the following *mantra* of the *Iśopaniṣad:*

श्रेयश्च प्रेयश्च मनुष्यमेतः
तौ संपरीत्य विविनक्ति धीरः।
श्रेयो हि धीरोऽभिप्रेयसो वृणीते
प्रेयो मन्दो योगक्षेमाद् वृणीते।।

Through all these stanzas one can note the philosophical sensibility of the poet coupled with his poetic genius.

**The Statement**

सर्पो यथा त्यजति निर्ल्वयनीं स्वकीयां
तद्वत् तनुं तनुभृदुज्झति वर्जनीयाम्।।[67]

reminds us of the *Bhagavadgītā* statement:

वासांसि जीर्णानि यथा विहाय
नवानि गृह्णाति नरोऽपराणि।
तथा शरीराणि विहाय जीर्णा-
न्यन्यानि संयाति नवानि देही।।

The statement सर्वे भवन्तु सुखिनः[68] is highly relevant in the contemporary society and this reminds us of the statement:

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः।
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभाग्भवेत्।।

The following statement of the eighty eighth stanza could be applied to the poet himself.

प्राप्तोत्तमप्रकृतिचारुविशिष्टदेवाः
सत्यव्रता विहितवृद्धजनोपसेवाः।।[69]

"May you acquire good qualities, may you have contact with the learned scholars who possess goodness, may you take an oath to tell the truth always and may you serve the elders."

The last stanza of this canto again echoes the teaching of the Buddha:

अनित्यमेतत् क्षणदृष्टनष्टं कष्टं जगत् सारविहीनमस्ति।
ज्ञात्वा तदेकं स्थिरमात्मतत्त्वं भवन्तु सर्वेऽप्यमृताः शमित्योम्।।[70]

"This world is temporary, momentary, full of misery and without any essence. Hence one should have detachment towards it and experience the immortality by taking recourse to peace."

## Thireenth Canto

In this canto Bodhisattva appears as a merchant. He loses everything in his business and comes to a fellow merchant. Bodhisattva had helped him earlier but as a return he does not help him. But Bodhisatva does not have any ill feelings towards him, nor does he complain about it. This has been nicely pen-pictured in this canto:

**The Birth of Buddha–Alliteration**

The first two stanzas portray the birth of the Buddha;

मगधजनपदस्थे प्राक् पुरे राजगेहे
नृपतिरभवदेकः सावधानः स्वदेहे।
विमलमतिरुदारः कीर्तिमान् यो वदान्यः
समुचितमचकासीत् पुण्यवान् सर्वमान्यः।।
वसतिमकृत दैवात् पत्तने तत्र बुद्धः
सकरुणहृदयः श्रीबोधिसत्त्वः प्रबुद्धः।
दधदभिनवशोभां सङ्घनाम्ना प्रसिद्धः
प्रचुरधनसमृद्धः श्रेष्ठिमुख्यः समिद्धः।।[71]

"Long ago in the place called Rājagṛha under the Magadha Province there was a king who had a benevolent attitude towards his people, who had acquired fame and who had accumulated virtues."

In this city there lived Bodhisattva. He was radiant in his youth, he had immense wealth and was known as Saṅgha."

Next, the poet introduces his ungrateful friend Pīliya;

सुहृदपि च तदैकस्तस्य वाराणसीं श्री-
पुरमधिवसति स्म श्रेष्ठिवर्योऽविगेयम्।
सुचिरपरिचितो यः पीलियाख्यश्चकाशे
धनमभवदशीतिः कोटयो यत्सकाशे।।[72]

"Bodhisattva had a friend who was living in the city of Vārāṇasī. His name was Pīliya. He had eighty crores of gold under his possession."

**Their Friendship**

The friendship between Bodhisattva and Pīliya has been narrated here:

उभयमभयगाढप्रीतिमत् तुल्यसम्पत्
स्वपतियुगलमेतत् सौख्यमत्यन्तमापत्।
विहितशुचिपणायं स्थानतो विप्रकृष्टं
सदपि सततमासीत् चेतसा सन्निकृष्टम्।।[73]

"There was no fear among the two rich man. They loved each other. There was similarity in them in the form of wealth. Both of them were happy and had clear dealings in their business. Though physically they were far off, mentally they were quite close."

The statement तुल्यसंपत् reminds us of the famous proverb विवाहश्च विवादश्च समयोरेव शोभते.

As some time passed, Pīliya became poor as fate turned cruel against him:

अथ गतवति काले दैवयोगात् कदाचित्
विपदमुपगतोऽभूत् पीलियोऽसौ कुतश्चित्।
प्रियमनशदशेषं तस्य सम्पत्तिजातं
मुखकमलमपि दाक् म्लानतां सम्प्रयातम्।।[74]

"As some time went by, Pīliya landed up in some difficulty and hence his money departed from him and with that he lost his radiance also."

## Pīliya Approaches Saṅgha at his Critical Hour

Pīliya thought that his friend Saṅgha will help him at this critical hour. He has good conduct and can certainly understand his position and will certainly help him:

भृशमिदमचिचिन्तद् भाग्यवान् साधुचर्यः
प्रभवति मम मित्रं सङ्घनामार्यवर्यः।
अवगतमदवस्थः श्रेष्ठिवंशावतंसः
किमपि लघु करिष्यत्यत्र साहायकं सः।।[75]

## The Character of Saṅgha

The character of Saṅgha has been nicely sketched here with the way he treats his friend who had come from Vārāṇasī:

स्वसुहृदमवलोक्य श्रेष्ठिनं तं सदारं
सदकृत बहु सङ्घोऽप्येतमारादुदारम्।

पुलकिततनुरुच्चैः संपरिष्वज्य कण्ठे
प्रमुदितमनसोपावीविशच्चोपकण्ठे।।
प्रियमधुरवचोभिः प्रीणयन्नन्तरङ्गं
प्रकृतमथ कथायाः प्रावर्तत प्रसङ्गम्।
विशदमिदमगादीदस्तु ते स्वागतं भोः
फलतु हृदभिलाषोऽनुग्रहात् तस्य शम्भोः।।
कथय विगतशङ्कस्त्वं सखे! किन्निमित्तम्
मम सविधमुपागाः कीदृशं तेऽस्ति चित्तम्।
किमिति च भवतेदं गेहमभ्यागतेन
मृदुपदकमलाभ्यां भूषितं सम्मतेन।।[76]

"Saṅgha welcomed his friend very cordially who had come from a far off place accompanied by his wife. He embraced his friend and made him sit beside him.

Saṅgha with a nice friendly talk came to the point and said I welcome you my friend and with the grace of Lord Śiva, may your desire be fulfilled.

Please let me know unhesitatingly the purpose of your visit on account of which you have adorned my house."

**Speech of Pīliya**

Pīliya speaks out that some unforseen calamity has befallen me which has snatched away all my happiness. Kindly let me be helped financially after perceiving my condition:

अनभिमतमकस्मादागता सा विपत्ति-
र्बलवदहमभूवं ध्वस्तचित्तप्रसत्तिः।
अतिशयदयनीयां दुर्दशां मे विचार्य
त्वमुचितमपि कुर्या द्रव्यसाहाय्यमार्य।।[77]

Having heard his friend's words, the Savant of Truth Bodhisattva considered his friend's words favourably and gave him forty crores of gold coins.

वचनमिदमुदीर्य प्रीतिमान्सत्यसन्धः
कृतसुहृदनुकम्पः स्फीतसौहार्दबन्धः।
स्वयमनुपधि चत्वारिंशतं वित्तकोटी-
र्व्यतरदयममुष्मै सद्य आपन्निमित्तम्।।[78]

The *Subhāṣita* नहि कृतमुपकारं साधवो विस्मरन्ति has been nicely adopted here as

न च कृतमुपकारं बन्धवो विस्मरन्ति[79]

But when Bodhisattva approached Pīliya at the time of his adversity, the latter did not help him, and did not take him seriously:

पीलियेन यदशीलमशीलि
तत्र येन नयनं सममीलि।
दुर्धियः समुदलङ्‌घि न रंहः
सोऽनिशं जगति दीव्यतु सङ्घः।।[80]

**Foruteenth Canto**

In this canto Bodhisattva appears as a teacher. His student Pāpaka wants to change the name of himself. He sends Pāpaka to search for some new name, but Pāpaka returns giving up the idea of a change in his name. The moral of this canto is that name has nothing to do with the character of a person. Hence right character and conduct is very important and not having a good name.

The first stanza sketches the life of the Buddha being born in Takṣaśilā. He had mastered various *Śāstras* and was imparting knowledge to his students:

आसीत् तक्षशिलापुरे सुविदिते प्रेक्षावतामग्रणीः
श्रीबुद्धो भगवान् कदाचन पुरा भूयः प्रसिद्धिं गतः।
आम्नाती विविधागमेष्वतितरामुच्चैः सदाचारवान्
आचार्यत्वमुपेयिवान् विनयिनश्छात्रान् स्वयं शिक्षयन्।।[81]

Bodhisattva had one of the students of the name of Pāpaka. Every one of the Brahmacārins used to address him

as Pāpaka on account of which he was sad and thought that his name was inauspicious and hence should be changed to something auspicious:

एकः पापकनामकः सरलधीस्तच्छिष्यवर्गेष्वभूत्
सर्वे पापक पापकेति बटवो नाम्नाह्वयन्ति स्म यम्।
खिन्नस्तच्छ्रवणादचिन्तयदसौ क्लेशावहं प्रत्यहं
मन्नामेदममङ्गलास्पदमतस्त्याज्यं मया द्रागिति।।[82]

Bodhisattva on hearing his student's words said that you are sad without any reason. There is no significance in name in this world. The work which we do is important. If you have good qualities in you, what does it matter what name you have:

तच्छिष्यस्य वचो निशम्य भगवान् बुद्धो विशुद्धोदयः
प्रीत्या बोधयितुं तमेवमवदत् प्रेयन्! मुधा मा तमः।
नाम्नो नास्ति महत्त्वमत्र भुवने कर्मैव मुख्यं मतं
किं नाम्ना, यदि सद्गुणास्त्वयि परां शोभां स्फुटं बिभ्रति।।[83]

## The Crux of Buddhist Philosophy

In the seventeenth stanza the learned poet nicely brings out the crux of the Buddhist philosophy as follows:

व्युत्पन्नोऽपि विपद्यते विधिवशात् मृत्युर्ध्रुवः प्राणिनां
सर्वं वस्तु चलं बुधैर्निगदितं नाऽत्र स्थिरं किञ्चन।
किं नामाऽत्र करिष्यति क्षणमपि स्याज्जीवकोऽजीवको
वेत्येवं न विचारणा प्रभवति क्षीणे सति ह्यायुषि।।[84]

"Due to the role of fate even the wisest of men are prone to death, because death is inevitable to all those who are born. Everything is temporary in this world. Name has nothing to do with one's life."

The sentence मृत्युर्ध्रुवः प्राणिनाम् reminds us of the *Bhagavadgītā* statement जातस्य हि ध्रुवो मृत्युः।

## Nice Alliteration

One can note nice alliteration in the first half of the thirty fourth stanza and the latter half of the thirty sixth stanza;

प्राक् त्वं मां यदुपादिशः सुबहुशः सन्माणवीनं वचः।
सम्यक् सम्प्रति सम्प्रतीत्य मयका तच्छ्रेयसे मन्यते।।[85]

and

श्रीबुद्धस्तु विशुद्धबुद्धिरभितो बुद्ध्वा प्रबुद्धोदयं
तं शिष्यं स शुभाभिराशु बहुभिः स्वाशीर्भिरभ्यार्चिचत्।।[86]

### Importance of Karma

The importance of the performance of Karma is stressed here:

कर्म श्रेष्ठं विमलमतिभिः सर्वदा कार्यमार्यैः
सर्वत्रांस्मिञ्जगति कथिता, कर्मणैवार्थसिद्धिः।।[87]

"Always one should do good action. Always in this world, only through good action the things are achieved:

सत्कर्मणा सिद्धिमुपैति नूनं
न नामधेयेन यतस्तदूनम्।
नाम ह्युपाधिर्गुणकर्मणी न
श्रेयोऽप्यवाप्नोति तयो रतो यः।।

"Man achieves his desires only through good actions and not through any name. Name is only an accessory whereas qualities and action make a man achieve fame."

Thus this work does not pertain to one character but involves many characters, but a single character which binds all the characters through the entire epic is the character of the Buddha. Thus here Proressor Satya Vrat Shastri has followed the dictum सर्गबन्धो महाकव्यं तत्रैको नायकः सुरः.

As there are more than eight cantos in this epic (actually fourteen cantos), the dictum नातिस्वल्पा नातिदीर्घा सर्गा अष्यधिका इह has also been followed. Again here it satisfies ths dictum शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते. Dharma Vīra is the Aṅgī Rasa here but Śṛṅgāra Rasa has also found place here. For narration of the various births of the Buddha the basis is the Jātaka stories in which the poet is well versed. Alliteration runs

through the entire epic along with Upamā, Dṛṣṭānta, Yamaka and other *alaṅkāras*. The metres emploed are रथोद्धता, भुजङ्गप्रयात, शिखरिणी, वसन्ततिलका, मालिनी, द्रुतविलम्बित, तोटक, स्रग्धरा, स्वागता and so on.

The command of the poet over *Ṛgveda*, Nyāya system of philosophy, *Bhagavadgītā*, Vyākaraṇa, Buddhist Philosophy and Advaita Vedānta is evident throughout the work. Along with this one can note wide reading in classical Sanskrit literature like the *Kirātārjunīya*, the *Śākuntala, the Uttararāmacaritā*, the *Rāmāyaṇa* and so on. The *Subhāṣitas* have been copiously used here which has added charm to the work. Probably one can sum up this work in the following words of the poet himself:

प्राप्तोत्तमप्रकृतिचारुविशिष्टदेवाः
सत्यव्रता विहितवृद्धजनोपसेवाः।
विद्यागमं स्थिरसुखास्पदमानयध्वं
मृत्योः परं तदमृतं च पदं लभध्वम्।।

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# 4

# Professor Satya Vrat Shastri's "Thailand Studies"

*M.V. Ramana*

It is well-known that Sanskrit is not a mere communicative language. It is the greatest binding force of integration and a perennial source of universal message crossing the barriers of different races and cultures. It is this universal message that makes Sanskrit unique among other languages of the world.

Prof. Satya Vrat Shastri is a cultural ambassador. He visited several universities in several Continents and held prestigious positions. The research output of Prof. Satya Vrat Shastri on Thailand is rich in quality and quantity. The present paper aims to focus the scholarly writings — i.e. published works and research papers of Prof. Satya Vrat Shastri on Thailand.

## POSITIONS HELD ABROAD

1. Visiting Professor of Indian Studies, Chulalongkorn University, Bangkok, Thailand from Oct. 7, 1977 to Nov. 2, 1979. Taught Her Royal Highness Maha Chakri Sirindhorn, the Princess of Thailand.
2. Guest Professor, University of Tübingen, Tübingen, Germany from Nov.8,1982 to July 31, 1983.
3. Guest Professor, Catholic University, Leuven, Belgium from Feb. 1 to May 31, 1985.

4. Visiting Professor, Department of Religious Studies, University of Alberta, Edmonton, Canada, from March 15 to April 21, 1988.
5. Visiting Professor of Sanskrit, Silpakorn University, Bangkok, Thailand, from November 30, 1988 to January 7, 1991.

## PRESENT POSITION

Honorary Professor, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi.

Both a creative and a critical writer, Dr.Satya Vrat Shastri has to his credit in creative writing in Sanskrit three Mahākāvyas of about a thousand stanzas each, each one of which has become a subject for research for the Ph.D. degree in some Indian Universities, three Khaṇḍakāvyaṣ, one Prabandhakāvya and one Patrakāvya and five works in critical writing including the pioneering one- 'The Rāmāyaṇa - A Linguistic Study' and also one hundred and fifty research articles.

Research papers 150 Forewords 125
Speeches 81 Research guidance 22
Research on Prof Shastri – M.Phil & Ph.D -16, D.Litt 2
Honours & Awards 76 Radio Talks 30

Professor Satya Vrat Shastri's 'Thailand Studies' can be broadly classified under three heads:

1. Creative works (iṇ Sanskrit)
2. Critical works
3. Research articles (In English & Hindi)

## CṚEATIVE WORKS

01. **Śrirāmakīrtimahākāvyam** (A Kāvya in Sanskrit) (with a Foreword by Her Royal Highness Mahạ Chakri Sirindhorn, the Princess of Thailand), Moolamall Sachdev and Amarnath Sachdevạ Foundations, Bangkok

05 **Thāideśavilāsam** (A Kāvya in Sanskrit) (With a Foreword by Prof Visudh Busyakul), Easten Book Linkers, Delhi 1979

Being a Khaṇḍakāvya, it has 100 verses. The theme, as the name itself indicates, presents a spectacular vision of Thailand with all its splendour.

## II. CRITICAL WORKS

'Studies in Sanskrit And Indian Culture In Thailand' Parimal Prakashan, Delhi 1982

The popular saying is: "Bhāratasya pratiṣṭhe dve, saṁskṛtaṁ saṁskṛtis tathā". The main objective of this work is to present an exhaustive study of Sanskrit and Indian culture in Thailand.

## III. RESEARCH ARTICLES

Prof. Satya Vrat Shastri has to his credit nearly 150 research articles published in reputed International.and National Journals and Felicitation Volumes. Among these there are 21 research articles which focus on Thailand. They cover a wide range of topics, viz., religion, epigraphy, temples, society, monuments and festivals that represent heritage and culture in general and the epic *Rāmāyaṇa* in particular. Among these, 13 papers are in English and 8 are in Hindi.

### (a) On the Rāmāyaṇa

There are five articles on the theme of the *Rāmāyaṇa*—

01. Thailand meṅ Rāmakathā, Tulasi Manasa Bharati, Bhopal, Jan., 1998.
02. Rāma Story in Thai Folklore, International Rāmāyaṇa Conference, 2001. Cultural and Literary Variations of Rāmāyaṇa
03. Thai Rāmakathā meṅ Hanumān, Rajasthan Sanskrit Academy, Jaipur, 1996.

04. The Vālmiki Rāmāyaṇa and the Thai Ramakien—A Study in Comparison, *Journal of the Asiatic Society of Bombay*, Vol. 70, 1995.

05. The *Ramakien* and the Vālmīki *Rāmāyaṇa;* A Study in Comparison - *Souvenir Volume*, Second International Rāmāyaṇa Conference, Bangkok, Thailand, 1986.

Among these five articles that are woven with the theme of the epic *Rāmāyaṇa*, there are two which focus on how Rāmakathā was popular in Thailand in general and in folklore in particular. Significance of the character of Hanumān in Rāma story was the central theme of another paper. Last but not the least the two papers which offer an exhaustive comparative study of the Vālmīki *Rāmāyaṇa* and the Thai *Ramakien* can be said to be the magnum opus of all these, as they offer a comprehensive evaluation of the entire epic in both Sanskrit and Thai languages.

**(b) On Epigraphy**

Under Epigraphy there are two articles which bring to light a new Inscription viz., 'Panom Rung Sanskrit Inscription of Thailand',

01. A New Sanskrit Inscription from Thailand
*Indica*, Father Esteller Felicitation Volume, Heras Institute of Indian History and Culture, Bombay, 1979.

02. New Panom Rung Sanskrit Inscription of Thailand, *Mañjūṣā*, Dr. S.R. Rao Felicitation Volume, Bangalore, 1985.

Focusing on the new Inscription, viz., 'Panom Rung Sanskrit Inscription of Thailand' is the contribution of these two articles.

**(c) On Sanskrit Studies**

There are Five (5) research papers which are devoted to Sanskrit Studies (both in form and content) in Thailand.

01. Sanskrit in Thailand *Indologica Taurinensia*, Torino, Italy, Vol. V, 1978.

02. Sanskrit Studies in Thailand,

Bulletin of the IVth World Sanskrit Conference, Weimar, G.D.R.,1979.

03. Sanskritic Content in Thai,

*Proceedings of the International Conference on Sanskrit in Southeast Asia: The Harmonizing Factor of Cultures*, 2003.

04. Sanskrit Studies in Thailand, *Sanskrit Studies Outside India*, Rashtriya Sanskrit Sansthan, New Delhi, 1997.

05. Indo-Thai Relations--Cultural Perspective, *Prācyavāṇī*, Delhi, Vol. IX, 1979

Sanskrit is a harmonizing factor of all cultures. It is worth mentioning in this context that the Sanskrit Studies centre at Silpakorn University, Bangkok (Thailand) conducted an International Conference on the theme "Sanskrit—the Harmonizing Factor Of Cultures" in 2002 in which Prof. Satya Vrat Shastri and Dr. Usha Satyavrat actively participated. Prof. Satya Vrat Shastri dedicated all his efforts to bridge a cultural barrier between the two countries India and Thailand. His several papers are devoted to achieve this goal, for example, Sanskrit Studies in Thailand, Indo-Thai Relations-Cultural Perspective etc. and of course, he was successful in his mission. Prof. Satya Vrat Shastri not only published several articles on Sanskrit Studies in Thailand, he also taught Sanskrit to Her Royal Highness Maha Chakri Sirindhorn, the Princess of Thailand.

**(d) On Heritage & Culture**

There are about nine articles representing several aspects of the heritage and culture of Thailand.

01. Thailand ke Tin Prācīna Hindu Mandir, *Gagananchal*, ICCR, New Delhi, Vol. III, No. 3, 1979.

02. Panom Rung Shrine of Thailand, *Recent Studies in Sanskrit and Indology*, Prof. Jagannath Agarwal Felicitation Volume, Ajanta Publications, Delhi, 1982.

03. Thailand ki Rajakumari Nobamas and Loy Krathong, - *Dharma Yug*, Bombay, Feb. 18-24, 1979.

04. Thailand Ki Muslim Sanskrit Vidushiyan, - *Navabharat Times*, New Delhi, Sept. 2, 1979.

05. Brahmins in Thailand, -*Abhinandana-Bhāratī, Prof Krishna Kanta Handiqui Felicitation Volume*, Gauhati, 1982.

06. *Hindu Culture in Thailand*, - *Amṛtadhārā, R.N. Dandekar Felicitation Volume*, Ajanta Publications, Delhi, 1984.

07. *Hindu Culture in Thailand, Religion, Politics and Society in South and Southeast Asia*, - Konark Publishers Pvt. Ltd., Delhi, 1998.

08. Thailand-Dharmoṅ aur Saṁskṛtiyoṅ ka Saṅgama, - *Gagananchal*, Indian Council for Cultural Relations, New Delhi, Vol. II, No. 1, 1979.

09. Thailand deśa meṅ Gurupūjā, - *Dharma Yug*, Bombay, Dec. 3-9, 1978.

Among the nine articles that reflect several aspects of the heritage and culture of Thailand, temples being the lasting monuments of heritage, there are two beautiful articles the one projecting the three historic Hindu temples and the other focusing on the Panom Rung shrine of Thailand. The charming Thailand Princess Rajakumari Nobamas and Loy Krathong forms the nucleus of another paper. It is worth mentioning at this point the article Muslim Sanskrit scholars in Thailand and Brahmins in Thailand which bear ample testimony to Prof. Satya Vrat Shastri's keen insight.

Besides these, there are three more articles which exclusively focus on culture and the very titles of these articles are self-explanatory.

Prof Satya Vrat Shastri himself being an Ācārya (the etymology of the word Ācārya is given in the *Nirukta* as '*ācaratīti ācāryaḥ, ācāraṁ grāhayati, ācinoti arthān iti vā*') did not leave the unique festival of Gurupūjā as celebrated in Thailand which forms the central theme of the last mentioned article (vide No. 9 supra)

Culture cannot be understood if it is restricted to study of a place, a period or a people. It transcends time and space. It is a harmonizer. It brings people together, irres-pective of caste, creed and language and motivates them to pursue human values which are so crucial for the world of today. One must congratulate Prof. Satya Vrat Shastri on his success in bridging the Indo -Thai cultural barrier for, scholars like him are the real cultural ambassadors.

As a resume of the above it can be said that Prof. Satya Vrat Shastri left no stone unturned in presenting a spectacular Thailand. There is no exaggeration to say that even a person who had not been to that country will get a spectacular vision of that land through his inspiring and picturesque writings. The articles are so exciting that the readers would surely be tempted to visit Thailand.

A modest attempt is made in this paper to present a bird's eye view of Prof. Śatya Vrat Shastri's Thailand studies which would surely motivate Sanskritists to visit Thailand.

*ayaṁ nijaḥ paro veti gaṇanā laghucetasām/*
*udāracaritānāṁ tu vasudhaiva kuṭumbakam//*

The following two events not only prove Prof. Satya Vrat Shastri's intimate association with Thailand, they are the milestones in his academic achievements.

1. Honorary Doctorate from the Silpakorn University, Bangkok, 1993
2. Princess Maha Chakri Sirindhorn of Thailand is Guest-of-Honor at the Jnanpith Award Ceremony, 19th August, 2009, New Delhi, India.

# 5
# Christian Literature in Sanskrit: A Review

*G. Gangamna*

Prof Satya Vrat Shastri, a living legend in the field of Sanskrit, the recipient of Jñānapīṭha Award (in the year 2009) first time in Sanskrit produced many Sanskrit works that are well received all over the world by Sanskrit lovers. Now the scholars of Sanskrit should have the inspiration to produce creative writings in Sanskrit.

It is my privilege to express my views on "Modern Christian Literature in Sanskrit", one of the famous articles of Shastriji. In the beginning Shastriji expressed that Sanskrit is the medium of higher thought and culture. By this we can say that Shastriji wants to remind all of us that " भारतस्य प्रतिष्ठे द्वे संस्कृतं संस्कृतिस्तथा". If the Christian missionaries want to contact the higher thought and culture they should learn the language of higher castes. Before preaching the Gospel of Lord Jesus Christ they (Missionaries) must know about our culture and civilization. The Lord Jesus commanded to his disciples "all authority in Heaven and earth has been given to me. Therefore go and make disciples of all nations and teaching them to obey everything I have commanded you. And surely I am with you always to the very end of the age" (Mathew 28.18-20). According to Mark Gospel–"And He said to them... Go into all the world and preach the Gospel to

every creature and he who believes and baptized will be saved but he who does not believe will be condemned. (Mark 16:15-16). As per Gospel of Luke "And that repentance and remission of sins should be preached in His name to all nations (Luk 24-47).

Missionaries studied Sanskrit, wrote its grammars, prepared its text books only to spread the Gospel of Lord Jesus Christ, "with this idea" that is what Shastriji mentioned in his article. Not only to proclaim good news of Lord Jesus Christ but also they composed many original works in Sanskrit, in verse and prose, on Lord Jesus Christ. Indirectly Shastriji expresses their contribution towards Sanskrit literature.

Under the supervison of Mr. Willaim Carey by the missionaries at Serampore "The new Testament of our Lord and Saviour Jesus Christ " was translated into Sanskrit from Greek language in 1811.

In India we have so many religions. They all speak about their religion. Christian missionaries came to spread the message of Christ among the common people. It is written that "बालादपि सुभाषितं ग्राह्यम्". They came to tell about Lord Jesus Christ and not to spread religion. They wanted to speak about good news of Lord Christ. Until it is in paper and proved that the son of God came to save them from Sin, nobody can believe. Hence they started to study Sanskrit, wrote its grammar, prepared its text books and translated Bible into Sanskrit language. According to Shastriji, "They came to spread the message of Christ among the common people (page 44 line 9)".

The missionaries thought if upper caste people and scholars believe in Christ other caste people definitely would follow Christ.

"यद्यदाचरति श्रेष्ठः तत्तदेवेतरो जनः..........(गीता) That is why

Shastriji expresses his thoughts (I quote) "The missionaries of the time thought that if they were to make any impact on Indian society, they would have to learn Sanskrit. Once Brāhmaṇas or others who have the upper hand in society were drawn to Christianity or Christ other common people would follow suit".

Shastriji referred to "The New Testament of our Lord and Saviour Jesus Christ" which was translated into Sanskrit from original Greek by the missionaries at Serampore, 3 volumes, Serampore (1808-1811) to "Kristubhāgavatam", a Mahākāvya in Sanskrit in thirty three cantos with a thousand and six hundred stanzas on the life of Lord Christ by P.C. Devassia, which won him in 1980 the Sahitya Akademi Award in Sanskrit. The poem is simple and straightforward, composed in the much valued Vaidarbhī style.

Shastriji says that "Although in narrating the story of the Lord the author relies on the version of the Gospels and some reputed biographies of Christ and is faithful to incidents as recorded there, yet he shows his freedom and imagination as a poet to introduce poetic elements which however do not dilute authenticity of the narrative". This shows that Shastriji has very deep knowledge of the Christian literature also.

Regarding the Sermon on the Mount the stanzas in the Mahākāvya have a flow of their own. There are 19 topics on which Jesus speakes: the Beatitudes, Salt and Light, The Fulfilment of the Law, Murder, Adultery, Divorce, Oths, An Eye for an eye, Love for Enemies, Giving the Needy, Prayer Importance, Fasting, Treasures in Heaven, Do not Worry, Judging Others, Ask, Seek, Knock, The Narrow and Wide Gates, A Tree and its Fruits and the Wise and Foolish Builders.

Among those 19 topics Shastriji points out the importance of giving to the needy. He also takes our sight towards

'चतुर्विधपुरुषार्थ'. Among चतुर्विधपुरुषार्थ "मोक्ष" is eternal. So every human being should achieve मोक्ष. He has eternal existence there. It reminds us what Lord Jesus said (I quote) "Do not store up for yourselves treasures on earth, where moth and rust destroy and where thieves break in and steal. But store up for yourselves treasures in Heaven, where moth and rust do not destroy, and where thieves do not break in and steal (Mathew 6:19 to 21)

"Sree Yeśusourabham" written by Somavarma is a smaller *kāvya* among the Kāvyas. The *kāvya* closes with five hymns of which the first is a prayer called the Bhajana-saptakam, the second is Sacred Heart, the third, the Praise of Christ, the fourth, the Hymn to Christ and the fifth, the Bhaktajijīviṣā. The reaction of the multitude gathered at the foot of the cross are all presented with deftness. Shastriji praised the author by these words, (I quote)". Both the genius and the originality of the author are reflected in this part and the words of the spectators on Calvary sink deep into the heart:

"क्रुश! परमविशालोऽप्युग्ररूपं त्वदीयम्"

"O wide cross ! who will not be frightened to see or think about you". Because till the Crucifixion of Christ, the cross was beheld as the tool to punish the thieves, criminals and sinners etc. But after Crucifixion it attained Divinity, Sanctity and became a symbol of worship.

The influence of Sanskrit kāvyas on the poet is visible in the "Sree Yeśusourabham". For example, the lamentation of the Mary, the mother of Lord Jesus, reminds us of the lamentation of Rati in the *Kumārasambhava* and the lamentation of Aja in the *Raghuvaṁśa* of Kālidāsa.

Mary saw the lifeless body of her son on her lap. She was overcome with grief. She cried shedding tears. There the poet says "vilalāpa sabāṣpalocanā". This cannot but remind one of the *Raghuvaṁśa's* 'विललाप सबाष्पगद्गदम्'. "There

are similes, metaphors and fancies here which do tickle the Sahṛdaya, the connoisseur and add further charm to the work". The author twisted some foreign words in Sanskrit to make them fit into Sanskrit diction. For example,

(1) Abraham - Abraha
(2) David - Dāvida
(3) Gabried- Gabriyet
(4) Elizabeth - Yelīśva
(5) Mary - Merī and Mariyā
(6) Augustus Caeser - Agastasīsara
(7) Christ - Iso and Yesu
(8) Herod - Heroda
(9) Yudea- Yūdāya
(10) Messoh - Misiha and Mihisa

By seeing all these Sastriji expresses his opinion regarding Christian works in Sanskrit that only those writers can compose works in Sanskrit who have thorough knowledge of its literature and not all:

वटवातूरदेशीयवैदिकाश्रमचोदितः ।
करोमि नूतनाख्यानं येशुसौरभसंज्ञितम् ।।

(Impelled by the friends in the Vatavathur Seminary I compose this *kāvya*, the *Sree Yeśusourabham*)

Shastriji says (I quote) "The use of the word Vaidika in the poem under reference in the sense of Christian priest is a case in point". And also extension of this word is Vaidikāśrama in the sense of a Christian seminary.

Even though the poet of *Yeśusourabham* believes in Christ, he prays to Goddess Sarasvatī in the beginning या तु संगीत–साहित्यकलाचैतन्यरूपिणी ...........तां वन्दे विद्यादेवताम्".

Shastriji once again reminds us that the influence of Sanskrit tradition makes the poet refer to the celestial Ganges

in the context of Holy Mary carrying Lord Jesus: "मेरी हंसीवाभ्रनदीतटम्" इति।

Another smaller original work in Sanskrit prose on the life of Lord Jesus is the 'Yeśucarita' by J. Marcel who styles himself as Marsalācārya. Shastriji praises him and says that it's beautiful, chaste Sanskrit has classical ring about it. For example, स यदा स्वस्मै दत्तं यिशाहपुस्तकम् उदघाटयत् तदा तत्रेदं लिखितं वर्तते ईश्वरो मय्यवस्थितः....बद्धानां मुक्तिम् अन्धानां दर्शनञ्च प्रदातुं मां प्रजिघाय सः। अन्यत्र....परन्तु भो, श्रोतारः युष्मान् ये शपन्ति तेभ्योऽपि आशिषमेव दत्त इति।

Another work on Christ is the *Mahātyāgī* of M.O. Avara. It was in Malayalam but was translated into Sanskrit by K.P. Narayan Pisharoty. The seven last words beautifully are described by the poet which were uttered by Jesus from the cross. The Malayalam original had attained great popularity and had for some three decades been the text book for examinations in the universities of Madras and Travancore.

About the seven words that were uttered by Jesus Christ and which were translated in poetry, Shastriji says that who read the work cannot but have their eyes moistened. According to Shastriji among those seven words Jesus said, (1) "Father, forgive them, for they know not what they are doing (Luke 23:34); (2) Today you will be with me in paradise (luke 23:43); (3) "Dear, woman, here is your son and to the disciple "Here is your mother (John 19:26,27); (4) Eloi, Eloi, lama Sabachthani - which means "My God my God why have you forsaken me - (Matthew 27:46) (5) "I am thirsty" (John 19:28) (6) "It is finished " (John 19:30) (7) Father into your hands I commit my spirit (Luke 23:46).The first word -"Forgive them, O father because they know not what they do is the best in Sanskrit—"कारुण्यार्द्रमते क्षमस्व भो पितः" This reflects Shastriji's forgiving quality.

According to Shastriji the Poet of 'Mahatyāgī' also Sanskritizes many foreign words by just twisting. For

example 1. Kruśa - Kruś (to cry) for English cross 2. Paradise - Parudīśa etc.

**Conclusion**

It is imperative to have such catholic scholars like Shastriji in the present scenario of waging war in the name of God or religion by some vested interests. It augurs well for the change in the paradigm to accept God in the name of God only but not in any other name. Shastriji firmly believes that religion and language are the media to understand God but not the end in themselves. We have to know and understand God to reach Him through Salvation (Mukti). The scholars like Shastriji are praiseworthy as they are true human beings and thus are beyond the parochial ideas or feelings. I fervently appeal to you all to spread the Gospel of Shastriji everywhere in this world to destroy narrowmindness and parochialism.

# 6

# A Review of the *New Experiments in Kālidāsa*

*P.V. Narayanan*

It is a well known fact that great writers and their works always surprise the minds of their readers. Any great literary piece is not complete within itself. It always provides many vaccum spaces in between the events and leaves space for imagination in the beginning and in the end. This is how a great work and its author attract readers of different time and space by providing possibilities for their own readings. A connoissure of any good literary work would think of the ways in which the imagination of their beloved authors works out. Further, when they meditate upon the relished work, their inquisitiveness, which is natural to human mind, prompts the connoissures to imagine some 'other possibilities' within the theme of the work read. This often leads them to conceive some different formations in the same work. Real connoisseures who are bestowed with the ability of creativity make attemps to fill up the vaccum spaces in order to either justify some actions which are not explained in the works or to depict the awaiting destiny of the characters, or to describe the result of the course of actions handled in the original works. These features are true to any work of a legendary author in any language of any time.

Kālidāsa, being a perennial source of inspiration to

innumerable writers in India, his works have been subjected to different readings by a number of writers. Even in modern times, a good number of writings have been coming out on Kālidāsa in various languages.

In Sanskrit also a large number of works have been composed on him in the modern age. Some of them are studies and some others are creative writings. The creative writings too can be divided into different categories. They include poems eulogising Kālidāsa, works portraying Kālidāsa's life, depiction of certain events in certain contexts in Kālidāsa's works, presentation of certain episods in Kālidāsa's works, imagining the untold future of some of Kālidāsa's characters and so on.

It is really interesting to make an estimation and assessment of these works for it provides ample scope for better understanding of Kālidāsa's works. But, unfortunately, not many attempts in this direction have been made by scholars. It is Prof. Satya Vrat Shastri who endeavoured in this unbeaten path evidently for the first time. As a result of his painstaking effort two volumes have been published that introduce, analyse and assess the Sanskrit writings on Kālidāsa and his literary world, in the modern age. The first volume is entitled *Kālidāsa in Modern Sanskrit Literature* and the second is *New Experiments in Kālidāsa*. In *Kālidāsa in Modern Sanskrit Literature* Prof. Satya Vrat Shastri makes a thorough study of fourteen Sanskrit works a majority of which were composed in the later half of the 20th century. *New Experiments in Kālidāsa* contains studies of 41 plays written in Sanskrit by different scholars in the 20th contury. This paper makes an attempt to review the volume *New Experiments in Kālidāsa*.

As has been mentioned earlier, this work gives birth to a new genré in the field of research. A new idea has been conceived and introduced successfully by Prof. Satya Vrat

Shastri by way of writing this volume. The 41 compositions that this volume comprises are divided into different categories, although they all share a common feature, that all the works are closely connected with the theme of Kālidāsa's works. Even so, they do fall in different categories. Some among them are conceived as supplements of the works of Kālidāsa. There are five works in this category. The second category of works is the adaptations of Kālidāsa's full works. Twelve works are included in this. In the third category the adaptation of the episodes from the works of Kālidāsa are given. Sixteen works come under this category. The fourth category consists of miscellaneous works with Kālidāsa background. There are seven compositions in this section. A work is added in the appendix.

The aim of writing a work of this genré is explained by the author himself as: 'The present attempt in seeking to present a conspectus of Kālidāsa-related works would enable the discerning readers to realize the hold of Kālidāsa on Indian psyche, particularly in the modern period where scores of writers have got inspiration to their creative activity through his works which they wanted to recreate, in their own way' (preface, p. vi).

**Style and Methodology**

The works taken for study by Prof. Satya Vrat Shastri in *New Experiments in Kālidāsa* are the new works of the respective authors, "projecting as they do their own genius, their own creativity in drawing a portrait as they conceive and visualize it on the canvas of Kālidāsa. Even in adaptations it is not merely the retelling of the old theme or giving a new literary form to the old work, but giving it a new shape. This provides ample scope for the writer to show his creative talent making his work stand on it own and not necessarily be under the shadow of the old." So, Prof. Satya Vrat Shastri thinks that 'all these writings need wider notice and greater appreciation.' (Preface, p. VI).

In order to give an exhaustive treatment to each work Prof. Satya Vrat Sahstri takes up each work as an independent unit. He, as he himself states, 'is rather liberal in presenting its theme to enable a reader who may not necessarily have its text before him' to fully grasp its content' (Ibid).

After presenting the content Prof Shastri analyes the work in detail. This portion is named 'Critical Appreciation'.

The study of each work is presented in a highly systematic way. At the beginning of each study a brief description about the structure of the play, necessary information about the author and publication details are furnished. The next portion in each study is the analysis of the theme. Besides giving a description Prof. Shastri quotes many parts from the work being studied as are necessary to convey the style of the work. The content analysis is followed by critical appreciation. This has some common features in every study. The peculiarities of the work under study are highlighted first. The implications of the theme in the context of Kālidāsa's works are explained there often. Here also quotations from the work are presented to corroborate the arguments. The technique of presentation also is discussed here. The language of the work is examined thoroughly. Social, cultural and linguistic influences of the time and region to which the work belongs are also pointed out wherever they make their presence. These common features make the work of Prof. Shastri a unique one in the field of Sanskrit research.

An elaborate Introducation is provided by Prof Shastri to this volume where he briefly presents the nature and subject matter of each work to be studied.

Being a work which falls in the category of scholarly analysis its expression is rather of a high standard. References and necessary explanatory notes are given at the end of each

study. The bibliography is given in two manners, one on the basis of the authors and the other on that of the works.

Since this review is to be limited to a few pages, detailed analysis to each study in the volume becomes impossible in this paper. The *New Experiments in Kālidāsa* authored by Prof. Satya Vrat Shastri is a work of new genré which was not familiar to the literary world in Sanskrit.

# 7

# Aesthetics of *Śrīrāmakīrti-mahākāvyam*—A Brief Note

*Arun Ranjan Mishra*

Prof. Satya Vrat Shastri (b. 20.09.1930) is a leading Sanskrit poet of our time. For a pretty long period, he was the Professor and Head of the Dept. of Sanskrit at Delhi University. He was also the honourable Vice-Chancellor of Shri Jagannath Sanskrit University and has expanded the frontiers of indological studies abroad. Before the Jñānapīṭha Puraskāra (2009) awarded to him, he had a long list of prestigious awards that include Sahitya Akademi Award (1968), and the President of India Certificate of Honour (1985) etc. As the illustrious son of an illustrious father Prof. Charu Deva Shastri, he is a combination of a grammarian and a litterateur. He is the author of *Bṛhattaraṁ Bhāratam* (a śataka kāvya), *Śrībodhisattvacaritam* (*Mahākāvya*, 1960), *Śrīgurugovindasiṁhacaritam* (Prabandha-kāvya: 1967), *Śarmaṇyadeśaḥ sutarāṁ vibhāti* (a travelogue in khaṇḍakāvya: 1975), *Indirāgāndhīcaritam* (a Mahākāvya, 1976), besides his nearly ten books of research in English in the field of Indology.

Our present endeavour is to felicitale Prof. Shastri in the event of his having been awarded the Jñānapīṭha Puraskāra (2009), the highest honour in literature through a brief deliberation over the aesthetic traits of his masterpiece the

*Śrīrāmakīrtimahākāvyam* (S.K.M)[1], a Sanskrit mahakāvya on the Thai Ramakien (the Rāma story in Thailard).

S.K.M. is a Mahākāvya of twenty-five cantos. And all the cantos are replete with the motley colours of the Thai Rāma story. This story has a long history in Thailand and was found prevalent before the Sukhothai Period (13th century A.D.). H.R.H. Sirindhorn, the Princess of Thailand has elaborated upon the Thai evidences and literature of this story in her Foreword to S.K.M. Thus S.K.M., in the present age of post-modern and global piece of poetry unites Thailand and India as well as the countries of Asia with the thread of the Rāma story. In this way, Prof. Shastri has facilitated the "democratisation of cultural studies." Says Simon Malpas in his book *The Post-modern*[2] "Post-modernity has been employed to designate a specific cultural centext or historical epoch."[3] And S.K.M. may be regarded a piece of post-modern poetry on this score.

Beauty is not indispensable in the mass art of the post-modern period. But the fact of its existence outside and inside literature is not negated. Beauty has to be that which makes people or beholders flummoxed whether in feminine or in masculine context. Prof. Shastri's concept of beauty has a connection with wonder. Child Sītā, rescued from the pitcher dug out of the earth, was eclipsing the lotuses with the splendour of her cheeks. Her large eyes were adorned with long eye-lashes, she was as effulgent as gold and as fair as the rays of the moon. Her beauty made people astounded:

गण्डच्छविन्यक्कृत-पुण्डरीका-ममूं विशालायतपक्ष्मलाक्षीम्
हेमद्युतिं चन्द्रमरीचि-गौरीं दृष्ट्वा जना विस्मयमभ्युपायन्।।[4]

In the Twelveth canto the wonder of equal height is generated through the beauty of the golden mermaid. Her golden hue, voice as eschanting as cuckoos, and tresses of hair like the swarm of black-bees make her the foremost

among the charming ladies. Her beauty is thus weird and impeccable and hence has a maddening effect on anybody :

सौन्दर्यमद्भुतमनिन्द्यतमं जगत्यां
वर्णः सुवर्णमिव कोकिलवत्स्वरश्च।
भृङ्गावलीव ननु कुन्तलराजिरस्याः
कं वा नहि प्रमदयेत् प्रमदोत्तमैषा।।[5]

Beauty creates wonder because it instantly provides a feeling far higher than the pedestrian one. Hence it has an aura of divinity. Young Sītā was collected from a pitcher hidden in earth. But the moment she appears, her attractiveness gives her a credential of a divine lady :

तत्कालमेव प्रकटो घटोऽभूत् तन्मध्य आसीच्च विलोभनीया।
अध्यासती पङ्कजपत्रपङ्क्तिं दिव्यस्वरूपा खलु कन्यकैका।।[6]

The very divine aura of beauty connects it to the Supreme Creator whose efforts in creating all aspects of supreme beauty are found demonstrated in enrapturing embodiment. Thus beauty is the conscious efforts crystalized into an uncommon product and those efforts are surely of the Creator. Therefore, referring to Sītā's beauty before Rāvaṇa Śūrpaṇakhā says :

सीतेति नाम्न्यस्ति तदीयभार्या रसायनं नेत्रयुगस्य लोके।
धात्रा प्रयत्नेन कृता पृथिव्याम् 'एकत्र सौन्दर्य-दिदृक्षयेव'।।[7]

An artist, a poet, a sculptor or god Himself created beauty as objective standard. Therefore their product of beauty attracts everybody. The expressions like 'dṛstvā janā vismayam abhyupāyan' (fn. 4), 'kaṁ vā na hi pramadayet' (fn.5) and 'rasāyanaṁ netrayugasya loke' (fn.7) prove Prof. Shastri's opinion that beauty is in the object. So a beautiful object is beautiful for all. In this one fully agrees with Kālidāsa. In the first Act of the Śākuntala, Duṣyanta variously expresses his feeling of wonder at the beauty of *āśrama* girls and by saying "na prabhā-taralaṁ-jyotir udeti vasudhātalāt" he also senses the aura of divinity around Śakuntalā. And

exclaiming out "rūpoccayena manasā vidhinā kṛtā nu" he presumes the divine hand behind beauty. Announcing Pārvatī in the first canto as "tvam asya lokasya ca netra-kaumudī", he clearly accepts that beautiful object is beautiful for all. Prof. Shastri goes a step ahead to show the beautiful object as one coveted by all. The lucrative effects it casts can arrest the minds of even the most controlled ones :

तरुणी कनकं कमलं कमला न हि कस्य हरन्ति मनोहरिणम्।
न विवेकिजनोऽपि निवर्तयितुं प्रभवेदिममित्यमृषोद्यवचः।।[8]

By bringing the context of judicious persons into the deliberation over beauty, Prof. Shastri wishes to include the subjective feeling of beauty and has a possible suggestion at Pārvatī's finding Śiva as possible object of love. Although Śiva is not attractive in features, Pārvatī finds all handsomeness in Him and says "mamātra bhāvaikarasaṁ manaḥ sthitam". A person of such subjective feeling also sees beauty in what is objectvely beautiful and (in other words) in what is beautiful to judicious persons.

But as already hinted, an object of beauty, thinks Prof. Shastri, is coveted even by an unworthy person, who wishes to possess it for his own pleasure ignoring his eligilility for it. Beauty hightens the *sāttvika* feelings in the prudent. But an imprudent one feels the arousal of lust or greed. The lust of Rāvaṇa is ignited after hearing, from his sister Śūrpaṇakhā, about the beauty of Sīta :

श्रुत्वा स सौन्दर्यकथाममुष्याः स्वसुर्मुखात् कामशरानुविद्धः।
सीतां निजाङ्कानुगतां विधातुमुपाय-सञ्चिन्तन-तत्परोऽभूत्।।[9]

Similary, greed overpowered Sītā after seeing the beauty af golden deer sent by Rāvaṇa :

असम्भवं हेममृगस्य जन्म तथाऽपि सीता लुलुभे मृगाय।
प्रायः समासन्नपराभवाणां धियो विपर्यस्ततरा भवन्ति।।[10]

In the case of masculine handsomeness also beauty has

its own overall spread. "Rāma is described as "Rāmo jagan netra-yugābhirāmaḥ". Other qualities add to the beauty of the appearance of a man. That is why Hanumān says to his just recognised son Macchānu :

शौर्यं यथा मे त्वयि तत्तथैव
तथैव रूपं च गुणास्तथैव।[12]

Physical beauty combined with strength, calm composure backed by valour and youth, soft speech ingrained with helpfulness and munificence complete the overall personality of a man.[13]

Aesthetic delight or *rasa*, like beauty is a vital aspect of aesthetics. Love (śṛṅgāra) happens to be the most engrossing sentiment and S.K.M has very rich contexts delineating it. The concept of śṛṅgāra has blossomed up in the adept hands of Prof. Shastri.

Love is the creative effect of Love god Cupid. It has its impact even on the most controlled personality like Hanumān.[14] It spreads its softly bending filaments when eligible man and woman look at each other.[15] This is the first stage of relationship between two loving hearts :

एवं तदाऽऽलोकयमानयोस्तु मिथोऽनुरागोऽङ्कुरितो बभूव।
बभूवतुस्तद्वशगावुभौ च साधारणः प्राणिषु भाव एषः।।[16]

In love at first sight, losing comfort of mind is the automatic effect. Man is a symbol of the tree of valour. And his loving beloved like a creaper has the instant desire to rest upon that tree as she is bereft of her composure with loss of mental strength and is overwhelmed in his close proximity. The golden mermaid gets instantly love-lorn at the sight of Hanumān :

दृष्ट्वैनमत्र मनसः सुतरामनीशा जाने न किं खलु मया करणीयमत्र।
पर्याकुलेव लुलितेव सुविह्वलेव वल्लीव पौरुषतरुं श्रयितुं लषामि।।[17]

The first sight sprouts love and also arouses a query as

to whether the same feeling of love has risen at the other end. This query has its roots in a soft and subtle demand of reciprocation in love whether in the first act of *Śākuntala* or in the Twelfth canto of the S.K.M. Golden fish looks for a reciprocation of love from Hanumān and wishes to know his thought chain:

किं नाम चेतसि भवेच्छुभदर्शनस्य भावः स एव हृदयं मम यो धुनोति।
एषोऽपि किं कुसुमचापशरौघविद्धो गाढं भवेदहमिवेति सुवर्णमत्स्या।।[18]

Prof. Shastri has many eternally beautiful verses delineating the love between the golden mermaid (Suvarṇamatsyā) and Hanumān—an episode peculiar to the Thai Rāma story. The mermaid with a blossoming smile glances softly at Hanumān. Refraining from matching her words with his words, she reveals deep seated burn of love through her long exaltation:

धीरं विलोकयति विस्फुटमन्दहासा वाचं न मिश्रयति वानरवीरवाचा।
आविष्करोति दृढभूमिमुपेयिवांसं निःश्वासवायुमिषतः स्मरदाहमेषा।।[19]

Though their desires were unfulfilled then, their hearts were overwhelmed with concealed pleasure[20]. And their union generated a pleasure beyond description. Lost of any patience, their closed eyes and cheeks reddened at the appearance of the sprout of love only remotely suggested that unbounded delight.[21]But all the aspects of śṛṅgāra are regarded fruitful in the Indian tradition only when there is an offspring out of it. So the concept of love has its zenith at the arrival of a son or daughter. The golden mermaid gives birth to a son named Macchānu and goes back to her home in Laṅkā.[22] Hanumān does not know about it on his journey to Pātāla for rescuing Rāma imprisoned there after his abduction by Maiyrāba. He (Hanumān) meets his son there and gets overjoyed at seeing the fruit of his love:

अतर्कितं रत्नमिवास्ति पुत्ररत्नं मया लब्धमिहाद्रिशृङ्गे।
सद्यःफलं मे तप इत्यनेन हर्षप्रकर्षो हृदि मे न माति।।[23]

Pathos is artfuly delineated in the Twenty-third conto. Sītā, sheltered with her two sons (Lava, and Maṅkuṭa) in the hermitage of the sage Vajmṛga, feels her life to be like a grave-yard:

श्मशानवज्जीवितमद्य मेऽस्ति नानन्दलेशोऽपि विभाव्यतेऽत्र।
ऋषेः कुटीरे निवसामि कष्टात् तपस्विनीवाद्य तपस्विनी भोः।।[24]

She has to put on hold her motherly affection for her two sons who are taken away by Rāma for their royal upbringing in Sāketa. She understands that as a poor lady, she cannot provide proper nourishment to them in the forest. A destitude lady ready to live without her sons carves out a pathetic picture before the readers. Sītā thinks:

निःस्वा दरिद्रा च तपस्विनी च कष्टैरनिष्टैः परिवेष्टिता च।
जीर्णं ममेदं क्व कुटीकं च क्व चैव साकेतविशालहर्म्याः।।[25]

She mentally prepares herself for the separation from her sons:

दीर्घं सहिष्ये सुतयोर्वियोगं
सीताऽस्मि सर्वं मम सह्यमेव।।[26]

But when her sons actually went away with Rāma, unable to bear the separation, she fell down, in her cottage like a broken plantain creeper:

ततः कुटीरान्तरमाप्रपन्ना
पपात भग्ना कदलीलतेव।।[27]

The whole epic of Prof. Shastri has been woven under the shadow of śānta-rasa, althoungh karuṇa too has its own spells. There are many descriptions of inner or outer nature that have great calming effect on the readers. A description of night on the sea-shore:

गोधूलिवेलापगमे निशायां समागतायां कपिरस्ततन्द्रः।
दिङ्मण्डले चन्द्रमरीचिधौते निस्तब्धतायां परितः स्थितायाम्।।[28]

There are also many verses that spread adbhuta rasa in

the reader's mind. And the brightest among those instances may be the observation of a strange phenomenon by Hanumān. Hundreds of fishes were dismantling, in the dark of night, the bridge constructed on sea by the monkeys in the day time and their leader was a golden mermaid.[29]

Prof. Shastri's images often galvanise the sense-organs of the readers. His technique of imagery has a deep bearing on the aesthetics of his poetry making. The images of crop fields and green pasture landscapes please the mental eyes. The blowing of wind in Thailand is hinted to please the readers in the imaginary world. Prof. Shastri's images run through similes and metaphers: The flow of blood oozing out of the nose and ears of Kumbhakarṇa looks like torrent of rain on a saffron hill:

गैरिकाद्रेः प्रावृषीव रक्तस्त्रावोऽभवद्यतः।।[31]

Two beautiful images relating to the effulgent sun:

1 मध्येपथं यावदसौ प्रयाति, सूर्यप्रभास्तं स्नपयन्ति तावत्।[32]

2 सूर्योदये नाम समा न आशा, आकाश-पुष्प-प्रकर-स्वरूपाः।[33]

Gloomy images of Rāma and Lakṣmaṇa are very noteworthy. Seeing that Sītā has drawn up a picture of Rāvaṇa Rāma's face looked like an eclipsed moon or like a tree blighted by frost:

प्रविलोक्य बभूव तत्क्षणाद् अतिविच्छायमुखो रघूद्वहः।
उपरक्त इव क्षपाकरो हिमविध्वस्त इव द्रुमोऽथवा।।[34]

Deeply ashamed of the fact that he has been entrusted with the duty of killing Sītā, Lakṣmaṇa bore a gloomy look like a mountain smeared with darkness:

तमसा मलिनो गिरिर्यथा मलिनाभां बिभराम्बभूव सः।।

There are many beautiful expressions through the juxtaposition of accurate and compatible words in the whole Mahākāvya. Prof. Shastri has proved himself an *ācārya*. Expressions like, 'विवेद सा साधुतयाऽतिसाध्वी' (4/39), 'तत्कालमेव

प्रकटे घटेऽभूत्' (4/50), 'रामोऽभिरामोऽपि युवत्वमाप्तो रामाभिसम्प्रार्थनयोपपन्नः' (4/57), 'अनेन तस्या हृदयान्तरिक्षमुद्वेगमेघान्तरितं बभूव' (5/6) 'रामं सकामाऽभिससार रामा' (6/6), ददाह हाहाकृतमास्त येन/स्वाहाकृतञ्चापि समस्तपुर्याम्' (8/35), 'चिन्तापरा विविध-चारु-विचार-वीचि-प्रेङ्खोलिता न वचनं किमपि प्रपेदे' (12/44), 'क्षणं नापि रामः क्षणं प्राप वीरः' (1/2), 'स्मुरत्कोपवह्नि-प्रदग्धान्तरङ्गः' (18/3) etc. not only exude alliteration but also his skill in great naturality of words. In fact, Prof. Shastri has great fascination for decoration of words in poetry through his phrases like 'तद्वाक्य-विन्यास चमत्कृतोऽपि' and 'अर्थ्यं च हृद्यं च वचस्तवेदं' (12/26, 27). His pursuance of poetic beauty often appears on the semantic levels too. We wish to illustrate three verses for the three types of this genré :

1 यदि याति लता स्वयमेव तरुं, यदि याति नदी च तथा जलधिम्।
नहि तत्र विचित्रमिति प्रकटं, प्रकृतिः पुरुषं स्वयमेति यतः।।[35]

2 सम्मीलिताक्षियुगलः सुप्तमीन इव ह्रदः।।[36]

3 बुद्धिमानपि, विवेकयुतोऽपि, शास्त्रशीलनपरोऽपि, बुधोऽपि।
क्रोधमार्गमभितः प्रतिपन्नो, नो विचिन्तयति कार्यमकार्यम्।।[37]

Prof. Shastri has a rare expertise of poetic qualities. His verses are intelligible and innovative. It is really difficult to be simple in a majestic language like Sanskrit and on the part of a Pundit in Sanskrit language. But Professor Shastri has artfully avoided the gorgeous expression. When Hanumān submits himself before Rāma as latter's servant, he says :

अद्यप्रभृत्यस्मि तवाङ्ग दासो, नाम्ना हनूमान् पवनस्य पुत्रः।
त्वद्-दर्शनाप्यायित-मानसं मां, त्वमाज्ञया तुष्टतमं विधेहि।।[38]

Similarly, introducing Laṅkā in his Mahākāvya, he says:

समुद्रस्य मध्ये स्थिता रावणस्य पुरी नाम लङ्का बभौ राजधानी।
समृद्धेः परं पारमाप्ता सुगुप्ता, त्रिलोक्यां प्रसिद्धिं परामाससाद।।[39]



Prof Shastri has diligently avoided the over-employment of poetic embellishemts in S.K.M. and has been true to his

task of presenting the Thai Rāma story as a strory of the masses in Asia. Therefore conscious beautification art, a medieval trend, has taken a back seat in his work. In his flawless and serene verses, Prof. Shastri has attempted at a new kind of poetry. This reminds us of the statement of Arthur C. Darto, a post-modernist thinker, that reads:

"Art did not have to be beautiful; it needs make no effort to furnish the eye with an array of sensations equivalent to what the real world would furnish it with; need not have a pictorial subject; need not be the magical product of the artist's touch".[40]

Adhering to such a simple form of expression Prof. Shastri has desired to bring in common form the mass art and classic art; the task has been easy for him since the story of Rāma lives and thrives in the masses. In his book *Post-modernism*, or, the *Cultural Logic of Late Capitalism* (1991), Fredric Jameson highlights this facet of post-modern art:

"It the face of today's mass-media society, post-modern literature offers little scope for resistance: the distinction between high art and popular culture has been effaced".[41]

The employment of poetic figures has been a norm, widely in vogue in Sanskrit literature. But the poeticians like Ānandavardhana have advised to refrain from the laborious employment of them (*apṛthag-yatna-nirvartya*). The modern tenets thus included the banishment of poetic figures from literature. The post-modernists think that these figuratives actually delink art from history and hence they should be avoided especially when all arts have been accepted as mass-art. De Man, Hillis Miller and other Yale-situated disiciples of Derrida have argued:

"Works of art were seen as inexorably disabled by the contradictory implications of the figuratives, and so; they were cut off from any reliable relationship to history".[42]

Prof. Shasrti, even without profuse use of poetic figures,

has been successful in holding up to the mood of the time of Rāma as well as of the Asian Rāma lovers. S.L.Bhyrappa in his book *Truth and Beauty* says: "..........all great works of art are great not because they are the imitations of some real thing but because they aim at imaginative realization of some mood."[43]

Prof. Shastri by writing on the Thai Rāma story, is not writing a history. Rightly says Aristotle "Poetry is a more philosophical and a higher thing than history, for poetry finds to express the universal history". By going above the process of mere description, Prof. shastri has shown the colour of Rāma story in a different atmosphere and has highlighted its universality. He has not imitated any work. Rather he has revealed the universal. This has made the work more than a description and taken it to the position of art. He rightly points out :

".........we find the critics, of litertures of painting sculpture etc lavishly praising the descriptive elements of work of art. But when they recommend works of art on these grounds they judge them not as works of art should be judged but as though they were the works of a reporter (may be an excellent one)..........And then art is virtually reduced to the position of a craft".[45]

Of course in revealing the universal beauty of Rāma-story, Prof. Shastri has gone closer to the instrumentalist aesthetics, which holds that beauty is a "means to fulfil certain other ends, like the moral, religious, social etc."[46] Despite the utilitarian smell of beauty, Prof. Shastri has shown a style and stride of post-modern literature, although post-modernists do not believe in meta-narratives (story of *Rāmāyaṇa* is a meta-narrative) and although the post-modern philosopher Jena-Francois Lyotard has announced in his book *La Conditions Postmoderne* (Published in French in 1979, in English in 1984): "I define post-modern as incredulity

towards metanarratives"[47] we have clearly found the play of post-modern aesthetics in S.K.M of Prof. Shastri.

## Notes and References

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2. Simon Malpas, *The Postmodern*, Routledge, London, 2005, p. 7.
3. ibid, p. 9.
4. S.K.M., op. it, 4/51.
5. S.K.M., 12/45.
6. S.K.M., 4/50.
7. S.K.M., 6/15.
8. S.K.M., 10/25.
9. S.K.M., 6/18.
10. S.K.M., 6/21.
11. S.K.M., 7/15.
12. S.K.M., 13/49.
13. Golden mermaid sees the complete personality of Hanumān with these qualities :
    वज्राङ्ग एष तरुणः शुभदर्शनश्च, धीरः पराक्रम इवाश्रिततत्स्वरूपः।
    सुश्लक्ष्णवाक् परहिते निरतो वदान्यो, लोकातिगैर्गुणगणैः परिभूषितश्च।।
    –S.K.M., 12/41.
14. कुसुमायुध-शक्तिरहो! अमिता
    हनुमानपि यद्वशमाप कृती। - S.K.M., 10/26
15. अन्योन्यमालोकयतां तदा तौ
    सुवर्णमत्स्या च कपिश्च वीरः।।-S.K.M., 12/39.
16. S.K.M., 12/40.
17. S.K.M., 12/42.
18. S.K.M., 12/43.
19. S.K.M., 12/46.
20. अन्योन्यमेवमवितृप्ततयोपपन्नौ
    गाढोपगूहन-सुखाकुलितान्तरङ्गौ। - S.K.M., 12/47.
21. आनन्दमापतुरुभौ च गिरामगम्यं, सम्मीलिताक्षियुगलौ परिलुप्तधैर्यौ।
    रागाङ्कुर-स्फुरण-ताम्र-कपोलयुग्मौ वक्षोनिपीडमधरामृतपानमग्नौ।।
    रोमोद्गम-प्रकट-राग-विशेषवृत्ती विद्धौ समं मनसिजासमपुङ्खपत्रैः।
    आबद्ध-बाहुयुगलौ परिनिःश्वसन्तौ स्वेदाम्बु-जाल-जटितालकजालकाली।।
    अन्योन्य-चुम्बनपरौ रतिकर्मसक्तौ सम्प्रापितौ मनसिजेन दशां विचित्राम्।
    आनन्द-सागर-तरङ्ग-परम्परासु प्रेङ्खोलितौ सममुभौ रजनीं व्यनैष्यम्।।
    –S.K.M., 12/49-50.

22. S.K.M., 12/53.
23. S.K.M., 19/36.
24. S.K.M., 23/6.
25. S.K.M., 23/40.
26. S.K.M., 23/43.
27. S.K.M., 23/45.
28. S.K.M., 12/141.
29. अभूतपूर्वाश्रुतपूर्वमेव यद्विस्मयं तस्य भृशं ततान।
    अकल्पनीयं सुतरां बभूव यत्तेन साक्षात्परिदृष्टमास्त।।
    मत्यांश्च मत्सीश्च सहस्रशोऽसौ युक्तान् शिलानां व्यपरोपणाय।
    ददर्श राज्ञीमपि तत्र तेषाम् आसन्निमे यद्वचनात् प्रवृत्ताः।।- S.K.M., 12/16-17.
30. अकृष्टपच्यं खलु यत्र सस्यं रम्यास्तथा शाद्वलभूमिभागाः।
    मन्दं प्रवान्तश्च यदीयवाता आगन्तुकानां रमयन्ति चेतः।।- S.K.M., 1/4.
31. S.K.M., 15/53.
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37. S.K.M., 17/34.
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39. S.K.M., 11/1.
40. Simon Malpas, *The Post–modern*, op. it., p. 18.
41. ibid., 1.25.
42. Post–modernism, Christopher Butler, Oxford University Press, Oxford, 2007 (2nd, 1nd, ed), p. 30
43. *Truth and Beauty*, S.L. Bhyrappa, M.S. University, Baroda, 1965, p. 13
44. *Poetics*, Chapter IX, quoted by Bhyrappa, ibid, p. 13.
45. Bhyrappa, ibid., p. 17
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47. Butler, op. it, p. 13.

# 8

# Contribution of Muslims to Sanskrit Literature: A Review

*Vakil Ahamad*

The value of Sanskrit literature in the field of cultural coherence cannot be overlooked. Through study of Sanskrit literature many chronological difficulties in the field of history may be resolved. Cultural coherences specially between the Muslims and the Hindus can be established and cultural details of the history of both the communities may be worked out.

One of the oldest languages of the world, Sanskrit has grown and developed in India over the past thousands of years. Its literature consists of some of the finest specimens of human creation. It has been enriched by people of different cultural and ethnic groups, different religious and social backgrounds, different linguistic and speech habits. It does not belong to a particular religion, it is not possible to be associated with any particular community or group of people. Still in popular notion it has come to be associated with the Brahmins just as Persian and Urdu have come to be associated with the Muslims. It is to remove this erroneous notion arisen in all probability from lack of adequate information, that the present exercise is being undertaken.

There was no such outward advantage with Sanskrit to the Muslim world. In spite of this the Muslims apart from

Brahmins and Kṣatriyas patronized it, studied it, translated and interpreted its vast literary wealth and also composed several creative writings in it. They did so for the mere love of it. They were probably so deeply impressed with its charm, its sweetness, its rhythm and its richness that they thought to drink deep at its fountain-head, either directly or through translations.

It has been the special characteristic of our country that in two parallel planes Hindus and Muslims have continued to exist in it side by side. While on the political plane it has accepted cultural distinctions but on the actual and intellectual plane it has discarded them, resulting in its development of unity in diversity. Communal harmony was therefore ingrained in the very thinking of the country which had evolved itself along higher paths over the centuries. That is why the two principal communities in it though maintaining their separate identity and following their separate religious practices, have achieved a kind of fusion that defies all descriptions.

In the medieval period, if royal or official patronage had not been available to Sanskrit, it would not have flourished to the extent it did. Many of the rulers of the period, specially the Mughals and some of the high officials working under them extended their patronage to it. Some of the Sanskrit writers patronized by Akbar, the Mughal emperor are mentioned in the concluding section of Āin 30 of Book 11 of the *Āin-i-Akbarī*. It is entitled "the learned men of the time", who are enumerated as being 140 in number.[1]

Some renowned scholars such as Stein[2] opine that for a time Sanskrit was adopted as an official language by some of the Mohammedan rulers of Kashmir. Sanskrit inscriptions have been found on a number of Mohammedan tombs there. One of them on a tomb in the cemetery of Bahā uddīn Sāhib at Srinagar bears a date corresponding to A.D. 1484. Silver

coins of Sultan Mahmud dated Hijri 418 (A.D. 1018) bear the legend:

*Avyaktam eka(m) muhammadaḥ*
*Avatāra(ḥ) nṛpa ti(ḥ) mahmūdaḥ*

The gold coins of Muizuddin Muhammad-bin Sam (AD 1193-1205) also bear the legend:

1. [Sri] ma [da].....

2. [Mi] ra.... Ma ha [m a] [da]... sa [ma] [Śrīmaddhammīramuhammada][3] Sāma [putraḥ]

Daraf Khan, identified with Jaraf Khan after conquering Saptagrāma in Bengal had written a hymn to the *Gaṅgā*, called *Gaṅgāṣtotra*:

*Suradhuni nunikanye tāraye puṇya-vantaṁ*
*sa tarati nijapuṇyais tatra te kim mahattvam /*
*yadi ca gativihīnaṁ tāraye pāpinaṁ māṁ*
*tad api tava mahattvaṁ tan mahattvaṁ mahattvam//*[4]

From our point of view the two inscriptions on the Qutab Minar do seem to be historically and culturally very much important. Needless to say, the present two epigraphs are in Sanskrit–mixed–Hindi language. The former mentions Sultān Muhammad or Muhammad Sāhī. It bears the expression :

*Muhammad Sulatrana ki rāji Bhadava māsi biju padi*
*satami-dine ghaṭikā 25 janakamātrāḥ*[5] *saṁvat 1382 varṣe//*[6]

The latter inscription on the same Qutab Minar bears the expression:

*Om saṁvat 1389 varṣe chaitra-sudi //*
*budha-dine Śrī sulatrāna Mahammadsāhī kī kirati*[7]

Above mentioned two inscriptions undoubtedly refer to Muhammad Tughluq as Muhammad Sulatrāna and Muhammad Sāhi, for both the dates, viz. Saṁvat 1382 and 1389 fall in his reign. The purpose of the first epigraph is to

record the damage to the Minar caused by lightning during A.D. 1326. The second one, dated A.D. 1332 although incomplete, refers to the fame of the reigning monarch.

The other interesting epigraph, which is partly effaced, on the exterior of the fourth story in the eighth course records that during the reign of Firuz Tughluq on the 15th day of the dark half of the month of Phālguna in Saṁvat 1425 (A. D. 1368) the tower was damaged by lightning. It also preserves the names of some of the workers associated with the repairs. Further details of the restoration works carried out during Firuz Tughluq's time, however, are available in the present inscription. Thus inscription bears the expression:

*Oṁ svasti Śrī Suritrana Pherojsahi vijayaraje saṁvat 1426 variṣe Phālguna sudi 5 Śukra-dine Munaro jīrṇoddhāra kritam. Śrī Viśvakaramaprasāde racitaḥ Sūtradhārī Chahada-Devapālasuta-dauhitra sūtrapateḥ pratiṣṭha nipati... silipi sūtra Nana Salha dārukarmma Dharmu-Vanani... //*[8]

The inscription no. 1 of *Śatruṁjaya* hill near Pālitānā is an important document; for it names three Sultāns of Gujarat: (i) Mahimūda, (ii) Madāphara, and (iii) Bāhadara, and states that the latter was alive in Vikrama Saṁvat 1587. Inscription bears the expression :

श्री गूर्जर धरित्र्यां पातसाह श्री महिमूद पट्ट प्रभाकर पातसाह
श्रीमदाफर साह पट्टो द्योतकारक।।[9]

It further enumerates that Karmasiṁha or Karmarāja made the seventh restoration *(saptamoddhāra)* and re-built the temple of Puṇḍarīka with the express permission of Sultān Bāhadara, and obtained from him a *sphuranmāna*, i.e. a ferman, royal order for this purpose. Inscription bears the expression:

श्री शत्रुंजयगिरौ श्री चित्रकूटवास्तव्य। करमाकृत सप्तमोद्धारसक्ता
प्रशस्तिर्लिख्यते।।..... तत्रास्ति श्रीधराधीश श्रीमत्ऽऽऽ बाहदरो नृपः।
तस्य प्राप्य स्फुरन्मानं पुंडरीके समाययौ।।[10]

The negotiations for the *saptamoddhāra* of the temple were conducted by a mantrī Rava (Ravākhya) Narasiṁhaka, who was in the employ of Sultān Bāhadara's Prime Minister. Thus bears the expression:

राज्यव्यापारधौरेयः पानः श्रीमान् मझादकः। तस्य गेहे महामंत्री रवाख्यो नरसिंहकः।। तस्य सन्मानमुत्प्राप्य बहुवित्तव्ययेन च। उद्धारकः सप्तमस्तेन चक्रे शत्रुंजये गिरौ।।[11]

The inscription of *Satruṁjaya* composed by Hiravijaya (klatt no. 58, vv. 14-24) proves Akbar's partial acceptance of the doctrine of *Ahiṁsā* or abstention from killing and the edict intended to give effect to that doctrine.[12]

A Sanskrit–mixed Rajasthani dialect epigraphic record is from Govardhana, in front of the Bhūteśvara temple of the Baisīkhī tīrtha at Jaisalmer. It depicts Akbar's marriage with Rajput Princesses of Bikaner and Jaisalmer. It is very interesting because it is not only conclusive but an incontrovertible evidence furnished by the Bhati Rajputs themselves that they had marital relations with the Mughal emperor. Thus present epigraph in Sanskrit–mixed Rajasthaṇi language bears the expression:

*abhipretārthasiddhyarthaṁ pūjito yaḥ surair api/*
*sarvavighnachhide tasmai Śrīgaṇādhipataye namaḥ//*
*Śrī Mahādevaprasādādati (tu) vaḥ sa deva shah*
*Śaṅkhabhuṣaṇabhūṣitaḥ nipatanti dvayo yena*
*kena mandākinī dhṛtā//*

*Saṁvat 1634 varṣe hemanta ṛtau Magsir (Mārgaśīrṣa) māse śukla pakṣe dvitiyāyāṁ tithau Mahārājādhirāja raul Śri Harirajji vijaya rājjye pātisāh-Śrī Akbar Agra madhye rājye tasyabhare (bhāryā) Śrī bai nathibai hariraj duhitā tineri dhai bai Śrī Parbati dehro Mahesh nu karavitam (1) Su (Śu) bhaṁ bhavatu kalyānamāstu (1).*[13]

As Sanskrit was the medium of all literary and intellectual pursuit in India for over centuries many original contri-

butions are available in Sanskrit only. But the language by no means should be a hurdle for understanding the cultural heritage and spirit of the people. So practice of translating the Sanskrit literature into other languages came into operation at least during the Muslim rule. There was translation of many Sanskrit works into Parsian. *Pañcatantra* had appeared in Persia, it was translated from Pehlevi into Arabic, by command of Almansur, second Khalifa at Baghdad.[14]

The well-known book on Astronomy, the *Sūryasiddhānta*, was translated from Sanskrit into Arabic by the command of the Caliph al-Mansūr (AD-750). Ibrahim-al Fazari and Yaqub B. Tariq did the translation. During the same period a large number of Sanskrit medical works were translated into Arabic. The most important among them was the Book of Shanāq (Cāṇakya). Jahiz ibn-Abi Usaybiyah and Ibn al-Nadim have given the names of a large number of Hindu scholars who were teaching Sanskrit to the Arabs and helping Muslim scholars in translating Sanskrit works into Arabic.[15] AlBiruni translated not only Patañjali's *Yogasūtras*, Īsvarakṛṣṇa's *Sāṁkhyakārikā* and Varāhamihira's *Bṛhatsaṁhitā* and *Laghujātaka* into Arabic, but also translated Euclid's *Elements* and Ptolemy's *Almagest* into Sanskrit. During the same period Abdul Aziz Shams Lahauri translated the *Bṛhatsaṁhitā*.[16] Firuz Tughluq had taken some steps in this direction (of translation). But among Indian rulers Akbar made the richest contribution in this regard. He organized a department of translation and entrusted it the task of translating Sanskrit, Arabic and European masterpieces into Persian. Among Sanskrit works *Mahābhārata*, *Rāmāyaṇa*, *Līlāvatī*, *Atharva-Veda* and *Rājtaraṅgiṇī* were the principal books. The *Mahābhārata* was translated by the joint efforts of Naqib Khan Badaoni, Sultan Haji Thaneshwari, and Mulla Sheri.[17] "The great history of the descendants of Bhārata" are of such interest that Akbar, the Great caused these heroic

verses to be translated into Persian,[18] under the title *Razmnamah*, Book of war. On the manuscript alone Akbar spent an amount equal to some 40,000 dollars.[19]

As was Akbar so was his son Jahangir, grandson Shahjahan and great grandsons Aurangzeb and Dara Shikoh. The *Rāmāyaṇa* was translated again during Jahangir's reign by Mulla Sadullah Masih.[20]

During the 17th century under the reign of Aurangzeb two scholarly works on music were prepared. Faqirullah translated the *Rāgadarpaṇa* while Mirza Rawshan Zamir translated the *Saṁgītapārijāta*.[21] Dara shikoh, Akbar's great grandson and half brother of Aurangzeb and son of Shah Jahan translated the *Upaniṣads* into Persian under the title *Sirr-ul-Akbar*.[22] These Upaniṣads were translated from Persian into Latin at the beginning of the 19th century under the title *Oupnekhat by* the French scholar Anquetil Duperron. It roused the enthusiasm of the German philosophers like Shelling and Schopenhaur for Indian philosophy. The A. Rixner translated the Latin version into German in 1808 A.D.

Among the Muslims who could originally compose in Sanskrit mention may be made of a few verses of Shayesta Khan, the maternal uncle of Aurangzeb, which are found in a manuscript of Caturbhuja's *Rasakalpadruma*.[23] A more important Muslim composer in Sanskrit language, however, is Nawab Abdul Rahim Khan-i-Khana, the noted litterateur[24] and the occupant of the highest post of Vaki1[25] under Akbar.

Saint Akbar Shah who adorned the court of Nawab Tana Shah of the Qutab Shahi dynasty of Golcunda is also famous because of his very valuable work in Sanskrit the *Śṛṅgāramañjarī*.[26]

Contribution of Muslims in the pursuit of Sanskrit is not limited to the early medieval or medieval period only, but it is being carried on even in the post-modern era.

Some Muslim Sanskrit scholars are the product of the Aligarh Muslim University such as Habibur Rehman Shastri,[27] Nazir Mohammad, Ayub Khan[28], Salma Mahfooz[29], there are Mohammad Israil Khan,[30] Barkhurdar,[31] Fatehullah Mojtabai and so on. Mojtabai, former Cultural Counsellor of the Embassy of Iran in India is a noted Sanskrit scholar. He has translated into Persian the *Gītā*, the *Laghuyogavāsiṣṭha* and the *Mahopaniṣad* with notes and text-study. During his stay in India he had delivered in New Delhi three Zakir Hussain Memorial lectures on Hindu-Muslim relationship.

With such give and take among Hindus and Muslims it is but natural for them to feel attracted towards the languages and the literatures of each other to form a coherent cultural synthesis for national integrity.

### Notes and References

1. The *Ā-in-i-Akbari* of Abul-Fazl, translated into English by H. Blockmann A. edited by S.L. Goomer Delhi, 1871, second edition, 1965, pp. 606 ff.
2. Stein, M.A., *Kalhaṇa's Chronicles of the Kings of Kashmir, Vol. 1*, p. 130 fn. no. 2. *Indian Antiquary*, XX, p. 153.
3. Notes: The word *Hamir* is the Indian form of the Arabic word *Amir*, commander, leader, This term in course of time came to be applied to kings, rulers, and noble men.
4. *Journal of the Asiatic Society of Bengal*, Calcutta, Vol. XVI, 1847, pp. 393 ff.

   Note : *Gaṅgāstotra* composed by Daraf Khan has been rendered in English as: "O the celestial river, the daughter of a sage, if thee delivereth a holy person, then what special is in that about thee? If thee were to deliver me, the sinner, who has no other recourse, that is thy greatness. That greatness is greatness.
5. Note: It is not possible to understand exactly the significance of the term *janakamātra*. Perhaps this was some astrological term connected with the measurement of time.
6. Annual Progress Report of the Superintendent, Archaeological Survey, Hindu and Buddhist Monuments, Northern Circle for 1919 (Lahore, 1920) pp. 7 ff. and Appendix B pp. iv and v. J.A. Page, Memoirs of the Archaeological Survey of India No. 22. An Historical Memoir on Qutab: Delhi (Calcutta, 1926) pp. 39 ff. Subsequently these epigraphs

were also noticed in Annual Report of Indian Epigraphy 1958-59 (Delhi, 1963), pp. 107-109].

7. ibid.
8. ibid.
   *Note:* The Word *Viśvakarman* might be rendered in Arabic as *Hu-al-Musawwer* (He is the designer). It is one of the names of God. To me it appears that *Viśvakarman* has been used as a synonym for the phrase *Hu-al-Musawwer*. This inscription may also be taken to indicate the liberal attitude of Firuz Shah who allowed his architect to show his devotion to the deity of architects.
9. E. Būhler, *The Jain Inscriptions from Śatruṁjaya, Epigraphia Indica* Vol. II. Published by the Director General, Archaeological Survey of India, Janpath, New Delhi-110011, 1894. no. 1, p. 42 lines 1-2.
10. ibid., lines 3, 25, 26 pp. 42, 45.
11. ibid., p. 45, lines 26-27.
12. References are (i) short notice in Kielhorn's list of the inscriptions of Northern India; Appendix to *Epigraphia Indica*, Vol. V, no. 308; (ii) Bühler, abstract of contents of Inscriptions no. XII, of 'Jaina inscriptions from *Śatruṁjaya*' in *Epigraphia Indica* II, p. 38, and transcript of text ibid., pp. 50-59; (iii) *Journal of the Bombay Branch of the Royal Asiatic Society*, 1841 pp. 59-63 (iv) Stevenson: *The Heart of Jainism*. Oxford University Press, 1915 (v) Jagmanderlal Jaini: *Outlines of Jainism* Cambridge University Press, 1916.
    *Note*: Abu-1-Fazl does not acknowledge the extent of the Jain influence on Akbar's views and practice. He confines himself to a complement on his master's toleration which embraced all sects, even the Jain, which the Brahmins abhorred.
13. Note: It is interesting to note that the same year is confirmed by Abul Fazl in his *Akbar-Nāmāḥ* for Akbar's marriage with the Bhatiani Princess, the daughter of Hariraja, the Bhati ruler of Jaisalmer.
14. Manning: *Ancient and Medieval India. Vol. II*, Allahabad, 1979, p. 275.
15. Dr. K Nath Memorial Lecture at the Constitution Club, New Delhi on May 5, 1977 under the auspices of the Institute of Indology, New Delhi. Chair: His Excellency Dr. B.D. Jatti, the Acting President of India. Chief Guest: Padmabhushan Suraj Bhan, Vice-Chancellor, Punjab University, Chandigarh, pp. 250-251.
16. ibid., p. 251.
17. A.B. Pandey: *Society and Government In Medieval India*. Central Book Depot. Allahabad. First edition, 1965 pp. 266-267.
18. Heeren, *Historical Review*. Vol. ii, p. 159.
    Note: Where he refers to the *Ā-īn-i Akbarī* the editor of which has rendered into English the tables of contents prefixed to each book of the Persian translation.
19. Supra, Dr. K. Nath Memorial Lecture. New Delhi, 1977, p. 259.
20. ibid., p. 258.

21. ibid.,p. 259.
22. ibid., p. 258.
23. Caturbhuja's *Rasakalpadruma* is preserved in Alwar Maharaja's manuscript library.
24. Note: Abdul Rahim Khan-i-Khana wrote the following nine works: *(i) The Dohāvalī (ii) The Nagara-śobhā*, a collection of 172 *Dohās (iii)* The *Barve Nāyikābheda* (iv) The *Barve* (v) The *Madanāṣṭaka (vi)* The *Phuṭakar Pada* (vii) The *Śṛṅgārasoraṭhā (viii)* The *Rahima Kāvya* and (ix) The *Kheṭa-Kautuka*, an astrological work. Of these number v, viii and ix are in a mixed style, a commingling of Sanskrit and local dialect.
25. Note: The term Vakil might be rendered in Sanskrit as *Sandhivigrahika* that is in English Minister of Peace and War.
26. Note: *Śṛṅgāramañjarī* like the *Kāmasūtra* of Vātsyāyana is a work on Erotics. The *Śṛṅgāramañjarī* elucidating some unknown facts in *Nāyaka-Nāyikā* relationship, gives more precise illustrations than those in the earlier treatises and wherever necessary abridges the treatment of the subject.
    The *Śṛṅgāramañjarī*, edited with a critical study by Dr. V. Raghavan, Hyderabad, Archaeological Department Hyderabad. 1951.
27. Habibur Rehman Shastri published a commentary called the *Tattvaprakāśa* on the *Īśopaniṣad* and a critique on *Rasa* called the *Rasadarśana*.
28. Prof. Ayub Khan, Former Prof and Head, Department of Sanskrit University of Kashmir, Srinagar.
29. Salma Mahfooz: Former Professor and Head, Department of Sanskrit, Aligarh Muslim University, Aligarh, Uttar Pradesh.
30. Professor Muhammad Israil Khan: Former Professor of Sanskrit, University of Delhi. He got the State recognition in the form of the President of India Certificate of Honour in 2001. His published works included *Sarasvatī in Sanskrit Literature*, Crescent Publishing House Ghaziabad, 1978.
31. Sri Barkhurdar, Former Lecturer in Sanskrit, Mubarakpur Inter College Mubarakpur, Azamgarh, Uttar Pradesh. Note: Sri Barkhurdar is my father and teacher both in the same.

# 9

# *Thaideśavilāsa:* A Study

*Chilakamarthi Durga Prasada Rao*

Prof. Satya Vrat Shastri, a multi-faceted scholar and also the recipient of Jñānapīṭha Award is a bright star among the galaxy of modern Sanskrit poets. He is the son of a great scholar, Shri Charu Deva Shastri. Prof. Satya Vrat Shastri, his father's son that he is; is not only a poet but also a great scholar in many Śāstras. The statement of Bilhaṇa, नैव व्याकरणज्ञमेति पितरम् *[Naiva vyākaraṇajñam eti pitaram]* which means she, "*kavitākanyā*, does not choose a grammarian treating him as" father" is an exception in the case of Satya Vrat Shastri. He has written three Mahākāvyas, three Khaṇḍakāvyas, one Prabandhakāvya and one Patrakāvya and five works of critical writing on Sanskrit literature. His most important works are *Rāmakīrtimahākāvyam, Bṛhattaraṁ Bhāratam, Śrībodhisattvacvaritam, Vaidika Vyākaraṇa, Śārmaṇyadeśaḥ Sutarāṁ Vibhāti,* and *Discovery of Sanskrit Treasures* in seven volumes.

*Thaideśavilāsa*, a Khaṇḍa kāvya is one of the works of the author. As the name implies, it is a poetic description of Thailand. This work covers the main patriotic themes of the Thai people, the nation and its culture, the religion and the king. This *kāvya* consists of 121 *ślokas* in different metres. The poet starts the work directly indicating the geographical location of the country.

अस्त्येशियानामनि सुप्रसिद्धे
द्वीपे विशालेऽतिविशालकीर्तिः।
आग्नेयदिङ्मण्डलमौलिभूतो
देशोऽतिरम्यो भुवि थाइलैण्डः।।

"There is a highly charming country of great fame, Thailand, the foremost among the countries of the South - East, in the well-known vast continent of Asia on the earth. This *śloka* reminds us of the first *śloka* of the *Kumārasambhava* of Kālidāsa.

Here, in this work, the poet depicts the physical beauty of the country by giving an elaborate description of the cities like Bangkok, rivers like Chao Phaya, fertile lands, temples, caityas, lakes, markets, parks, crocodile ponds, snake parks, rose gardens, villages, elephants, women, royal palaces and the world famous Pattaya beach.

He also describes the religious fervour of the people by mentioning the activities in temples and caityas. The poet also brings out patriotic feelings of the people by describing the sacrifices made by the kings to make the country prosperous and services rendered by spreading education for the progress of the nation and also the regard of Thai people towards their kings.

Though the people of Thailand appear western by their dress and costumes, they have unflinching faith and devotion towards their native religion and culture. They have distinctive features, both old and new. While supporting their view, the poet says:

पुराणमित्येव न साधु सर्वं
न चानवद्यं सकलं नवं च।
इत्याशयेनैष गुणं कदाचित्
प्रत्नं च नूत्नं च दधाति देशः।। /5

The poet describes Bangkok, the capital city of the country, as a white garland round the neck of the earth. He

also describes this 'Rājadhānī' as *'Aiśvaryasaundarya-vilāsadhānī'*:

देशस्य तस्यास्ति भृशं विशाला
कण्ठे भुवः शुभ्रतरेव माला।
ऐश्वर्यसौन्दर्यविलासधानी
बैंकाकनाम्नी खलु राजधानी।।

The city is situated along the river Chao Phaya charming with its profuse waters. It appears to viewers as if the river is washing the feet of the city by waves-like hands with utmost devotion:

चायोफयाख्यां समया निविष्टा
स्रोतस्विनीं पूः सलिलौघहृद्याम्।
तरंगहस्तैस्तरसा ददाति
या पाद्यमस्यै परयेव भक्त्या।।

The author while describing the jewellery shops, filled with various kinds of gems, says that the shops in Thailand give the exquisite feeling that the oceans are now left with water only. It means that all the gems in the oceans are extracted and accumulated there:

यदापणेषु प्रसृतानि नाना
रत्नानि चित्रद्युतिरूषितानि।
रत्नाकराः सम्प्रति तोयशेषा
इति प्रतीतिं जनयन्ति भव्याम्।। 14

Similarly, the lots of ornaments of high - quality gold in the shops make people think that the Meru is the gold mountain in name only:

विभूषणानां निचयांश्च रम्यान्
दृष्ट्वा सुवर्णस्य यदापणेषु।
लोको विमुग्धो मनुते कदाचित्
स्वर्णाचलो नामत एव मेरुः।। 15

There are a number of lakes in Thailand where crocodiles are reared. Here, the poet, while describing them, says that

they are the *makarālayas* [the abodes of crocodiles] in reality. But they cannot be called as such because the name *Makarālaya* is confined to oceans alone.

Coming to the religious aspect; the poet vividly sketches the religious fervour of the people of Thailand. They are deeply religious. They pray to Lord Buddha. Thousands of monks study the Śāstras and recite the teachings of Lord Buddha while the followers listen to them attentively. The wealthy people make use of their riches by meeting the requirements of the monks and their followers:

सहस्रशः सम्प्रति भिक्षवोऽत्र
शास्त्राणि सम्यक्परिशीलयन्ति।
आवश्यकं वस्तु जनस्तदर्थं
स्वयं ददाति स्वहिताप्तिकामः।।"[7]

Similarly, the temple of the Emerald Buddha speaks of their devotion and love to Lord Buddha. The description of the statue makes us feel the presence of Lord Buddha before our eyes:

शान्ताकृतेः शाक्यमुनेरपूर्वां
मूर्तिं शुभां मारकतीं दधाना।
भक्तैर्भृता सन्ततमेव सद्भि-
र्विराजते यत्र विहारभूमिः।

It is also interesting to know that the four-headed God Brahmā has temples and he is worshipped daily with utmost devotion. People are fond of listening to the stories of Rāma and many episodes of the *Rāmāyaṇa* are enacted throughout the country. All the episodes of the *Rāmāyaṇa* are engraved in the temples. Many people are also having the beautiful names like Rāma, Sītā, Sudāruka, Śobhā, Śānti and so on. Both Hinduism and Buddhism co-exist harmoniously there.

Most of the rulers of Thailand were poets, promoters of education, kind and well wishers of the people. The relation between the king and the people is cordial. They, look upon their king as a great deity in human form:

थाइदेश्याः प्रजानाथं मन्वते स्वमसंशयम्।
महतीं देवतां लोके नररूपेण संस्थिताम्।।

The poet gives the entire picture of Thailand in a nut-shell by saying that Religion, Nation, King and Culture: these four are the symbols of Thailand:

धर्मो राष्ट्रं च राजा च चतुर्थी संस्कृतिस्तथा।
एतच्चतुष्टयं प्राहुः थाइदेशस्य लक्षणम्।।

In this *kāvya*, the poet describes the history of old and new rulers of the country, their sacrifices, services and administrative capabilities at length.

Like Kālidāsa, the poet says that he composed this *kāvya* out of inner urge and those who are capable of distinguishing good and bad are eligible to judge his work. It is in fire indeed that gold is known to be pure or otherwise:

तत्सन्तो द्रष्टुमर्हन्ति सदसद्व्यक्तिहेतवः।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा।। 118

Really this *kāvya* gives a comprehensive picture of Thailand. At the end of the *kāvya* the poet says that he would consider his labours repaid if with it the friendship between Thailand and India were to grow a bit. There is no doubt that one who goes through this *kāvya* will get aspiration to visit the country and this will help as guide when one goes there. This work will find a permanent place in the annals of Sanskrit literature. This *kāvya* was translated into English and Thai languages.

*Jayanti te sukṛtino*
*rasasiddhāḥ kavīśvarāḥ*

# 10

# Review of "Śarmaṇyadeśaḥ Sutarāṁ Vibhāti"

*S. Ramaswamy*

Travelogues are rare in Sanskrit. Jñānapīṭha Award winner (2009) Satya Vrat Shastri's *Śarmaṇyadeśaḥ Sutarāṁ Vibhāti* is thus a rare work indeed. This travelogue about Germany is not only in verse which makes it even rarer. It is a शतक, a hundred verses. Professor Shastri himself has translated it into English and the German translation directly from Sanskrit is by Dr. and Mrs. Th. Icklar. All three are published as one volume by Akhila Bharatiya Sanskrit Parishad, Lucknow (1976).

It is too well known to need mention that of countries in the world (obviously with the exception of our own country) it is Germany which has contributed the maximum to the study of Sanskrit and Indolgy as Prof. Shastri himself mentions in his Preface.

Sanskrit studies have a long history in Germany. It was as early as 1818 that the first Chair in Sanskrit was set up in the University of Bonn. Its occupant was the well-known savant Prof. A.W. von Sehlegel. Since then Sanskrit Chairs gradually came up in other universities too. Presently

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* *Śarmaṇyadeśaḥ sutarāṁ vibhāti* Satya Vrat Shastri, Akhila Bharatiya Sanskrit Parishad, Mahatma Gandhi Marg, Hazratganj, Lucknow, 1976

Sanskrit studies are being pursued in seventeen of West Germany's thirty seven universities, thirteen of which have full-fledged departments of Indology. One of these, the University of Hamburg, has two Chairs of Sanskrit, something rare even in India. It is in this context that Prof. Satya Vrat Shastri's travelogue on Germany is to be viewed. It may not be entirely out of place to mention, in passing, that the present writer himself has a direct knowlegde of it as he has visited Germany thrice and was at the Asian Studies Department (where Sanskrit is one of the subjects taught) of the University of Heidelberg as recently as 2009.

The very beginning (stanza 6) provides the suitable ambience to look at Germany:

यूरोपभूमण्डलमध्यवर्ती. पारं समृद्धैः परमभ्युपेतः।
नानानदीप्रस्रवणैः सुरम्यः शर्मण्यदेशः सुतरां विभाति।।

"In the region of the world called Europe lies the highly prosperous, beautiful country of Germany, charming with its many rivers and springs."

Prof. Satya Vrat Shastri begins his German visit as most people do, at Frankfurt the world-famons international airport on june 18, 1975 (stanza 12) अष्यदशे जूनदिने बुधेऽहं........ पुरं विशालं स्पृहणीयशोभं फ्रांक्फुर्तनाम प्रतिपन्न आसम्। He describes Frankfurt as a spacious city with enviable beauty". Indeed it is so and the river marine runs right through it. The author mentions the many rivers नानानदी in the beginning itself. Frankfunt, Berlin, Heidelberg and many other cities have been built on the banks of the rivers and I myself have taken a whole day's boat ride on the river Rhine all the way from Mainz to Colone. Prof. Shastri's travelogue takes us through many places and describes the surrounding loveliness of the countryside (verse. 17):

शर्मण्यदेशस्य मनोरमस्य तदीयशोभाहृतमानसोऽहम्।।

After the academic engagement at Marburg, Prof Shastri

visits Bonn via Goetingen where he meets the Buddhist scholar Gustav Roth. There he was delighted to see a मन्त्र from the *Atharvaveda* at the entrance to a building and a few lines of an inscription of Aśoka. (sh. 32):

प्रवेशकक्षेऽहमवालुलोके तत्सद्मनः साधुनिविष्टवर्णम्।
आथर्वणं मन्त्रवरेण्यमेकम् अशोकलेखाद्रुचिराश्च पङ्क्तीः।।

From Goetingen Prof Shastri returns to Frankfurt and sets on to Bonn, the then capital of West Germany–बानाभिधेयां खलु राजधानीम्.

It was 1975. Germany was still divided and the Berlin wall was still there which was felled in 1989 and this is the year when they were celebrating the reunification of Germany with Berlin as the capital. I myself have been in Germany when the wall was there, just about the time of Prof Shastri's visit when I passed through Bonn after the fall of the infamous wall. I have written about it elsewhere and it would be irrelevant to go into details here. I am aware I am talking of Prof. Satya Vrat's visit to Germany and not my own. Now, let us take a ride on the Rhine with Prof. Shastri (Sl. 41-42):

बानेऽस्ति राईननदोऽतिरम्यो
नेत्रद्वयासेचनको जनानाम्।
तत्र प्रयातो नवसेतुयुक्ते
नौकाविहारार्थमहं सुखेन।।
कूलद्वये तस्य नदस्य तावद्
बानाख्यमास्ते नगरं निविष्टम्।
यस्योपकण्ठे वलया गिरीणां
सौन्दर्यमत्यद्भुतमर्पयन्ति।।

"Bonn has a very beautiful river, the Rhine, a veritable feast for the people's eyes. I went on a pleasant boat trip on it. The river has nine bridges on it."

Bonn lies on both sides of the river. The hills skirting it impart unique beauty to it.

Stanzas 55 to 58 are my favourite in the entire travelogue perhaps because of my personal nostalgia about my favourite city in Germany, Heidelberg:

तेनाऽपरेद्युः सह सम्प्रयातः प्राह्णे पुरं हाइडलबर्गनाम।
श्रीबर्गराख्येन च सङ्गतोऽहमकालहीनं विदुषां वरेण।।
नीतः स्वसंस्थां प्रणयेन चापि बुधानथान्यान् परिचायितश्च।
अर्वाक्तनं संस्कृतवाङ्मयं द्रागाश्रित्य कालं बहुमभ्यभाषे।।
मदीयमाभाषणमभ्यनन्दन्नुपस्थितास्तत्र बुधाः समेऽपि।
अत्यन्तसम्प्रीणितानसः संस्तेनाहमासं प्रतिसंनिवृत्तः।।
मद्भाषणानन्तरमत्र मित्रैरैथाल् समाख्यैः खलु भारतीयैः।
विद्वद्वरेण्यैः प्रणयेन नीतो गृहान् स्वकानाशितमाशितश्च।।

"On his company I left the next morning for Heidelberg where I saw Professor Berger soon after.

The Professor took me to his Seminar and introduced me to other scholars. I lost no time in speaking to them on modern Sanskrit literature at length.

People there felt that my speech had added much to their information. Feeling immensly happy at this I left the Seminar.

After my speech my Indian friend Professor Aithal, took me lovingly to his home and stood me a sumptuous lunch."

At this point, I cannot resist a footnote on my previous visit to Heidelberg about thirty years ago. I too had the privilege and pleasure of meeting Prof. Parameswara Aithal then and during my recent visit a comple of months back. As it was raining, I could visit him at home as he has retired and continues to live in Heidelberg. I must comfess that this is a very personal response to Prof Shastri's *Śarmaṇyadeśaḥ Sutarāṁ Vibhāti*.

Therefore, hoping to be pardoned I may be allowed to quote a poem on Heidelberg written by Viktor V. Scheffel (1826-1856) in German and translated into English by Ambassador Schurmann in 1928. I give the English translation hereunder:

Old Heidelberg dear city.
with honours crowned, and rare.
o'er Rhine and Neckar rising,
None can with thee compare.
City of merry fellows,
with wisdom lad'n and wine,
clear flow the rīver worelets
where blue eyes flash and shine.
When spring from southlands milde
Comes over field and town,
She weaves for thee of blossoms
A shimmering bridal gown.
On my heart, too, thy image
Is given like a bride,
In thy dear name the accents
Of youthful love abide.
And if with thorns I'm pierced
And all the world seems stale
I' ll gīve my horse the spurns then
And ride to Neckar vale.

From Heidelberg Prof. Shastri goes to Tübingen, another ancient city of culture and scholarship. He takes part in the Indology Seminar with Prof. Paul Thieme and other scholars. He informs the German anthorities of a number of topics on which he had made original contribution. These pertained

to the vocabulary of Kālidāsa "तेष्वेक आसीत्खलु कालिदास-गवीविलासप्रंणयप्रबृत्त:–" (st. 65) and on Sanskrit synonyms-उद्घोषणं प्रादुरभूत्पुरस्तान् मदागमस्येत्यधिगत्य वृत्तम्" (sh. 66) The academic aspect of Prof Shastri's visit to the prestigious German universities is an important aspect to his travelogue. For example, he mentions exactly what he lectured on, about the subtle shades in meaning in the so-called synonyms which manifest themselves on a perusal of old texts, the comments of the commentators and the etymological derivation. He mentions how he spoke about them in detail (stanzas 70-72):

पर्यायशब्देष्वपि तावदस्ति सूक्ष्मोर्थभेदो नहि स स्फुटश्च।
पुरातनग्रन्थविलोकनेन टीकाकृतां साह्यबलेन चापि।।
मूले तथा पूर्वपरान्वयेन भवेत्स्फुटो निर्वचनेन चाऽसौ।
इत्येव सर्वं मयका स्ववाचा न्यरूपि सोदाहृति विस्तरेण।।
गीर्वाणवाण्यामुपलभ्यमानान् कोशेषु तावत्परिकीर्तितांश्च।
पर्यायशब्दानुपलक्ष्य तत्र चिराय मे भाषणमाविरासीत्।।

Thus Prof. Satya Vrat Shastri's travelogue of शर्मण्यदेश is both comprehensive and absorbring, in ninety *ślokas*. The first five are what he calls पूर्वपीठिका and the last five उत्तरपीठिका They provide the traditional उपक्रम and उपसंहार making it a शतक. For me, personally, it was a great way of remembering my own experiences where, both as a tourist and as a University lecturer it was a voyage of re-discovering Germany.

# 11
# Kālidāsa in Modern Sanskrit Literature

*C. Lalitharani*

कविमध्ये सार्वभौमः सार्वभौमसभाजितः।
अजितः कालिदासोऽयं दासोऽयं प्रत्यसौ जनः।।[1]

Sanskrit literature is a unique phenomenon in world literature. It has been a continuous stream from times immemorial to the present day. It is a perennial stream like the Ganges that originated in hoary past and is still flowing mainly for giving salvation to millions of people. In modern Sanskrit many *kāvyas* are originating with different description of various facts. It will flow cotinuously in this holy land giving opportunity to one and all to receive her divine blessing. Stories of many personalities also crept into Sanskrit literature like Gandhi, Indira Gandhi etc.

Sanskrit drama, having a divine and legendary origin has been developed through many centuries by great poets like Bhāsa, Kālidāsa and Bhavabhūti who have truly embellished Sanskrit drama and poetry. Similarly the modern Sanskrit dramas or the dramas in the 20th Century too have a peculiar charm of their own. The literary feats in Sanskrit literature enlighten mythological, historical, social, biographical, political and cultural values.

The study of Modern Sanskrit Literature became a passion of life for scholars like Dr. Usha Satyavrat, the author

of the work *Sanskrit Dramas of Twentieth Century*. Prof. Dr. Satya Vrat stated that "she would continue the work for long".

All Sanskrit lovers were attracted and paid the maximum attention to Kavikulaguru Kālidāsa. He is the most popular figure in Sanskrit literature. Kālidāsa has been a perennial source of inspiration to Indian poets and thinkers. A number of anecdotes have come to be connected with him. He was a fool at first who was married to a learned princess named Vidyottamā. After getting married he attained knowledge with the help of his wife through Goddess Kālī.

## About the Author

The present paper deals with the Modern Sanskrit literature written by Jñānapīṭha Awardee Padma Bhushan Prof. Dr. Satya Vrat Shastri. He is a great critic and a creative writer. Kālidāsa was blessed by Kāli Mātā and Satya Vrat Shastri is blessed by Kālidāsa. It amounts to direct blessing from Kāḷī Mātā to Satya Vrat Shastri. Those blessings of Goddess enlightened the works of this stalwart.

## Kālidāsacaritam

Prof. Dr. Satya Vrat Shastri's Critical Appreciation of the first play is that of *Kālidāsacaritam*, the five-Act play written by S.B.Velankar which was published from Bombay in 1961. In this play Kālidāsa's proficiency in *samasyāpūrti* leads to remarks that he is certainly more learned than other Pandits.

## Critical Appreciation

In this play with the exception of Kālidāsa and Vikramāditya all other characters are the writer's creations. The play has a number of popular metres, the more prominent of them being Indravajrā, Upendravajrā, Upajāti, etc. Apart from this the Prakrit metres like Dendi and Saki too have been included. The play has Kālidāsa as hero.

The style of the playwright is easy, fluent and idiomatic. At some places, idioms and proverbs have an old ring:

1. सुप्तो हि बोधनक्षमः। प्रबुद्धं तु को नाम बोधयिष्यति।[3]
2. रुचिरं किञ्चिच्चिराय विचरति।[4]
3. क्षणिकः पराक्रमः। तत्काव्यगानं तु चिरन्तनम्[5]

The language of the play is generally free from any serious irregularity.

**Vedānta and Nyāya in the play**

एकं सद् ब्रह्म सहते नान्यत्तत्त्वं जगद्भृताम्।
राजान्तरं न सहते स्वदेशे भूपतिः क्वचित्।।[1]

Nyāya Example

यथा शब्दः प्रमाणं स्यात् सद्विधिप्रतिषेधयोः।
तथादेशश्च भवतो युक्तायुक्तविनिश्चये।।[7]

**Kālidāsa**

The second play of the book is Kālidāsā. It is an one-Act play in seven small scenes written by Vaneshwar Pathak of Ranchi.

Kālidāsa acquires learning by the grace of Kālī. In the present play he is shown to acquire learning not only by the grace of the goddess Kālī but also through his single-mindedness.

The play opens with the Avanti King Vikramāditya in his court together with the minister, the teacher at Varanasi, and a courtier.

Application to studies under the guidance of a teacher is the innovation here. The author could not agree or digest the idea that a fool could turn overnight a scholar just by the grace of a goddess. Even the teacher in the present play advises Kālidāsa to offer worship to goddess Kālī every morning after his bath by whose grace he would be a great scholar.

प्रतिदिनं प्रातः स्नात्वा श्रीकालिदेव्याः आराधनं कुरु,
कालिकृपया त्वम् अचिरान्महान् विद्यावान् भविष्यसि।

Singlemindedly apply yourself to your studies: एकचित्तीभूय अध्ययने निरतो भव।

A short play of absorbing interest, it deserves wider recognition.

**Mahākavi-Kālidāsam**

There are five acts in this play. It was published in 1964.

**Kālidāsapāṇigrahaṇam**

A tiny play in three small scenes of Sobhanath Pathak of Arrah, it deals a piece with many other similar attempts, with the traditional account of Kālidāsa's marriage with a learned Princess Vidyottamā. The play begins with a prayer song addressed to God.

**Critical Appreciation**

A very mediocre attempt, there is nothing noteworthy here. In this play the expression is very faulty: The words *abhinayaḥ abhinetavyaḥ*, the unnecessary use of the causal suffix in *ajñapito' smi*. The form *ekānki-rūakātṃakaḥ* is deep under the influence of Hindi. So is the expression in the conversation.

There is a blunder even in the very beginning of the play, in the prayer song, Īśaprārthanā itself, which has *sammāna* in neuter. The play has little to commend itself.

**Kālidāsagauravam**

Jivanath Jha Sharma of Darbhanga has created this four-scene play out of his imagination.

The play opens with the first scene in a Mithila High School. Kālidāsa is shown there as an unruly student. He goes up a tree and comes down it.

## Critical Appreciation

In this play historical sense will be identified. After going through the play one cannnot but have the feeling that it has more of dramatic element. There are long passages in it and the matter is unnecessarily diluted.

The expression of the author is not infrequently embellished with charming alliterations.

The theme and its treatment should be quite satisfying to connoisseurs.

## Mahākavi-Kālidāsam

This play of five Acts by Srijiva Nyāyatīrtha, Principal of Sanskrit College, Calcutta, was first published serially in the *Praṇava Pārijāta*, Calcutta in its Vol. VI, Nos. 2, 3, 4, 6 and 8, Śaka year 1885 or A.D. 1964.

Unlike popular tradition Vidyottamā is called Vidyāvatī in this play. She is the daughter of King Vikramāditya. Kālidāsa meets her on the banks of the Narmadā. (p. 85)

## Critical Appreciation

The play leaves a very good impression on the minds of people.

## Kavi-Kālidāsam

The play was written by B.K. Bhattacharya. It was published from Calcutta in 1968. The story of the play is popularly connected with Kālidāsa.

## Kavikulakokilam

Written by Roma Chaudhuri this has 10 scenes on the life of Kālidāsa. It was published from the Prācyavāṇī, the Institute of Oriental Learning, Calcutta in 1970. The theme of the play is traditonal and narrative. The emperor Vikramāditya brought in it appears just for the purpose of the conferment of the title *Kavisarvabhauma* on Kālidāsa. The

earlier one of Kavikokila was bestowed on him by goddess Sarasvatī. The playwright has kept all the main standards of the original narrative intact. This includes Kālidāsa's cutting the same branch of the tree on which he was perching, an evidence par excellence of his foolishness. He had, therefore, to be depicted a big fool.

**Kālidāsakāvyasambhavam**

This is a small work in 3 Scenes written by Mathura Datt Pandey, it was publilshed in 1979.

**Critical Apprecation**

It was a novel idea to dramatize the small incident as described by Mallinātha and to trace the *Meghadūta* therefrom. Every character in it is a human being. The language of the play is fairly correct and idiomatic. The play is a nice little attempt, full of originality and creativity.

**Astikaścidvāgviśeṣaḥ**

It is an one Act play by Maheshwar Shastri N. Joshi. It was published in *Saṁskrita Pratibhā*, Vol. IV, 1984. The play has a traditional story.

**Critical Appreciation**

The depiction of the character of Kālidāsa, as the cowherd of earlier days, shows the delicate touch of the playwright. When the minister approaches him and tells him that he would marry him to a princess, his innocent remark is that why should he play a joke on him. The playwright brings out the rude rusticity in him by making him guess about its cost. The play is an enjoyable piece of absorbing interest.

**Astikaścidvāgarthīyam**

It is another play based on the traditional episode of Kālidāsa.

**Critical Appreciation**

A play *Asti Kaścidvāgarthīyam* ranks as one of the finest of the attempts of its kind. The theme in the play is well evolved and has a highly innovative touch which imparts to it absorbing interest. It is a stage betitting play.

**Vidyottamākālidāsīyam:**

It is a Mahākāvya in 21 cantos written by Rama Kishore Mishra.

**Critical Appreciation**

The latest of the works of the traditional Vidyottamā-Kālidāsa narrative, it follows the old theme to a point only, after which it takes an altogether independent line. To make a poet out of Kālidāsa, the author has invented the story of Kālidāsa coming to the Princess three years after his expulsion, her asking him to answer her question *asti kaścid vāgviśeṣaḥ* in verse, his practising poetry and coming back to her with his three poems each beginning with each word of the above and his handing over of them to her.

**Kavikālidāsīyam:**

It is a play in 7 Scenes written by Vallālasena. It is an excellent play. It is a real piece of art

**Śrīkālidāsīyam antimam aitihyam**

It is a prose piece written by Vardhamana. Published by *Saṁskṛta Bhāratī,* Vol. 2 in 1999 it is in flawless Sanskrit and is a fine blend of anecdote and mythology.

**Critical Appreciation**

It is a real story of Kālidāsa. It is composed in an easy narrative style. It is a very rare prose work about Kālidāsa.

**Śrīkālidāsacaritasaṁgrahaḥ**



Written by celerbrated Y. Mahaliṅga Sastry

*Śrīkālidāsacaritasaṁgrahaḥ* was published in the *Mañjūṣā*, Calcutta Vol. 4, 1950.

## Critical Appreciation

The author gives enough evidence of critical spirit in examining various theories about the master poet. The author has a fine sense of humour. He is the best in satire. The *Kālidāsacaritasaṅgraha* makes a delightful reading and is a valuable addition to modern literature.

## Conclusion

Thus the great author of many books Dr. Satya Vrat Shastri has given the readers a glimpse of Sanskrit literature relating to Kālidāsa in modern period.

# 12

# Review of *Thaideśavilāsam*

*Kambhampati Samba Siva Murty*

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*Thaideśavilāsam* a Khaṇḍakāvya in 121 verses, which were composed in six varities of metres, like Upendravajrā, Bhujaṅgaprayāta (92-99), Vasantatilaka (100-104), Drutavilambita (105-114), Vidyunmālā (115-116), Anuṣṭup (117-121) is divided into seven segments of unequal size. The author has not made any classification of the content. But, by keen observation we may divide the *kāvya* in seven segments. Of course, at the time of the description of characristics of Thailand, he says:

धर्मो राज्यं च राजा च चतुर्थी संस्कृतिस्तथा।
एतच्चतुष्टयं प्राहुः थाइदेशस्य लक्षणम्।। 61।।

In the first segment the author describes the geographical situation of the Thai country, soil, old and new traditions of the country, popularity of the *Rāmāyaṇa* and Buddhism.

Second segment - 12-32

Third Segment - 36-61

The poet describes the history of the ruling Chakri dynasty

Fourth Segment - 62-91

Full description of history of 417 years and 33 Thai rulers, and some other historical places of Thailand.

Fifth Segment - 92-99



Sixth Segment - 100-116

Details of other important places of Thailand and beauties of the Thai women are also duly noticed. They are slim and fair and charm one and all. Seventh Segment - 117-121

According to deep study, I have observed the content in the following sub-themes. There are

1. Country - 1, 7, 4, 5, 7, 8, 9, 41, 42, 47, 67, 79
2. King - 3, 33, 34, 43, 48, 60,
3. Religiosity - 6
4. Culture - 6, 88, 89
5. Rivers - 18
6. Effectiveness of the *Rāmāyaṇa* - 20, 35
7. Water-Shopping - 21
8. Crocadile farm - 22, 23
9. Snake park - 24
10. Rājavaṁśa - 37, 38, 77
11. Chulalongkorn University - 44
12. Educational System - 45, 46
13. Characristics of the author - 49
14. Princess - 50, 51, 52, 53, 54
15. Festivals - 53, 58
16. Historical Places - 62
17. History of other kings - 63, 64, 68, 69, 71, 72, 73, 74, 75, 76,
18. Capitals of the Country - 65, 66, 70
19. Jayastambha - 87, 88
20. Beaches - 80, 81, 82, 92, 100, 101, 102, 103,
21. Women - 83, 84, 85, 86, 115, 116 93-99
22. Palaces - 90, 91
23. Pleasant Places - 107-114
24. Conclusion - 117

(a) Motivation

**1. Country**

धर्मो राज्यं च राजा च चतुर्थी संस्कृतिस्तथा।
एतच्चतुष्टयं प्राहुः थाइदेशस्य लक्षणम्।।61।।

Geograpical Description

अस्त्येशियानामनि सुप्रसिद्धे द्वीपे विशालेऽतिविशालकीर्तिः।
आग्नेयदिङ्मण्डलमौलिभूतो देशोऽतिरम्यो भुवि थाइलैण्डः।।
श्यामेति नामातिपुराणमस्य ख्यातं पुराणादिषु यद्विहाय।
थाईतिजात्यध्युषितत्वहेतोर्यं थाइलैण्डं कथयन्ति लोकाः।।

"The Thailand country, which is very popular and situated in the the South-East corner of Asian Continent which is vast in the earth. According to the Purāṇas and other texts this country's name is Siam but people prefer to call it Thailand because it is inhabited by Thai race."

अकृष्टपच्यं बहु यत्र सस्यं रम्यास्तथा शाद्वलभूमिभागाः।
मन्दं प्रवान्तश्च यदीयवाता आगन्तुकानां रमयन्ति चेतः।।4।।

"In this country, there is a plenty of harvest obtained with much ease without cultivation and charming green fields. The gentle breezes here captivate the minds of the visitors. Whatever is old is not all good nor whatever new is all faultless. With this idea as it were, this country has distinctive features, both old and new."

**2. King**

राजा प्रजारञ्जनमादधानः सर्वात्मना बुद्धवचःप्रमाणः।
अतुल्यतेजःपदवीं दधानः प्रशास्ति यं भूमिबलाभिधानः।।3।।

There is a beautiful description of the beautiful city Bangkok, the crocodile farm, snake farm, departmental

stores, gold shops, jewellery shops, floating market, Emerald Buddha Temple and wall scenes of the *Rāmāyaṇa*.

**3. Capital Cities**

बभूव पूर्वं खलु थौनबुर्या बैंकाङ्कतश्चापि पुराद्वरेण्यात्।
वर्षाण्ययोध्यैव बहूनि यावद् देशोत्तमस्यास्य हि राजधानी।।

**4. Religious**

पाश्चात्यवेशोऽपि जनोऽत्र नूनम् आचारमङ्गीकुरुते स्वदेश्यम्।
धर्मे स्वकेऽस्यास्ति निसर्गसिद्धिः देशे दृढ भक्तिरनुत्तमा च।। 6।।

Religious thoughts, Country, King, and Culture - these four are the characristics of Thailand.

**5. Beauty of Bangkok**

देशस्य तस्यास्ति भृशं विशाला कण्ठे भुवः शुभ्रतरेव माला।
ऐश्वर्यसौन्दर्यविलासधानी बैंकाकनाम्नी खलु राजधानी।। 13।।

**6. The *Rāmāyaṇa***

रामायणादेव कथा अनेका ह्यादाय यद्भित्तिषु निर्मितानि।
परश्शतानि प्रथितानि चित्राण्याभां विचित्रां विकिरन्ति यत्र।। 20।।
तद्रामकीर्त्याख्यमिहाद्वितीयं सहस्त्रशः पद्यवरैः निबद्धम्।
अलङ्कृतं सारयुतं निपाठं निपाठमायाति जनः प्रमोदम्।। 35।।

**7. Crocodile farm**

जलाशयो यत्र विभाति यस्मिन् सम्पुष्टिमाप्ता मकरा लसन्ति।
याथार्थ्यतोऽयं मकरालयः संस्तन्नामतो वक्तुमशक्य एव।। 22।।
तच्चर्मणा संरचितानि नाना क्रीणाति वस्तूनि जनः प्रहृष्टः।
भस्त्रा मनोज्ञा अथ मेखलाश्च मञ्जूषिकाश्चापि विचित्ररूपाः।। 23।।

**8. Snake Park**

सरीसृपाणां परिपालनार्थं यत्रास्ति केन्द्रं बहुजातिकानाम्।
विषं विनिष्कृष्य यतस्तु वैद्याः प्रयुञ्जते रोगचिकित्सिकायाम्।। 24।।

### 9. Empires

तस्याभवद्विज्ञवरस्तनूजो रामद्वितीयापरनामधेयः ।
अवर्णयद्योऽपि निजैर्वचोभी रामस्य गाथां कविकर्मधुर्यः ।। 37 ।।
वाल्मीकिरामायण एष भूयः कृतश्रमोऽभूत् कृतिनां वरेण्यः ।
ततो गृहीतानि बहूनि तेन रम्याणि रामस्य कथानकानि ।। 38 ।।

Rama, the famous devotee of Rāma, composed thousands of verses. Rama II was the son of Rama I. He also was a great poet. He briefly wrote the story of Rāma in his own words. Rama VI (Phra Mongkut) also recounted the Rāmāyaṇa after studying the Vālmīki *Rāmāyaṇa*.

### 10. Chulalongkorn Univesity

Phra Mongkut, the king of Thailand, established a University, after the name of his father i.e. Chulongkorn (Chudalankara) a great and famous University among the other universities.

### 11. Educational System

भूपालचक्रे खलु चक्रिवंश्ये यत्पूर्विकैवाभवदत्र शिक्षा ।
पाश्चात्यपद्धत्यनुसारिणीति महत्त्वमस्य प्रवदन्ति विज्ञाः ।। 45 ।।
जातोन्नतिर्यस्य बलेन नातिचिरेण देशस्य दरिद्रितस्य ।
निर्माणकार्यं च बभूव भूयः शिक्षाप्रसारश्च समेषणीयः ।। 46 ।।

Phra Mongkut, was the first reciever of the Western pattern of education. It helped the country develope well, there took place a lot of construction and spread of education. He is called the maker of modern Thailand.

### 12. Merits of Present King

माधुर्यदाक्षिण्यगुणाकरोऽसौ नक्तंदिवं दीनजनार्तिहारी ।
लोकाभिरामो नवमोऽस्ति रामः क्रोधस्य यत्रास्ति सदा विरामः ।।

### 13. Princess

सुतासु तस्यातिकुशाग्रबुद्धिः स्वतातवल्लोकहिते प्रसक्ता ।
गीर्वाणवाणीपरिशीलनोत्का सिरिन्धरेति प्रथिता सुताऽस्ति ।। 50 ।।

यस्या गुणैर्बुद्धिबलेन चापि भृशं समावर्जितमानसा याम्।
लोकाः प्रशंसन्तितमां समेऽपि धन्यां च लक्ष्मीमिव पूजयन्ति।। 51।।

## 14. Historical Places

अत्रैव मोङ्कोलबुपित्रनाम्नी विहारभूमिः प्रतिभाति यत्र।
बुद्धस्य कांस्यप्रतिमा विशालतमा समस्मिन्नपि थाइदेशे।। 82।।

यद् द्रष्टुमापतति सर्वत एव लोको
यद्रामणीयककथाश्रुतिसम्प्रणुन्नः।
यत्सैकते विलुठितुं च मुदाभिलष्य-
त्यन्यच्च सर्वमपि विस्मरति प्रसन्नः।। 101।।
एवं सुखेन समयं व्यतियाप्य तत्र
द्वीपं समापतति कोरलनामधेयम्।
तत्प्राप्य दर्पणगतप्रतिबिम्बकाब्धि-
जीवान् स पश्यति च विस्मयमभ्युपेतः।। 102।।

## 15. Conclusion

The prayer to Lord Śiva to bestow happiness on all.

Motivation-

थाइदेशविलासाख्यं स्वान्तःप्रेरणया कृतम्।
थाइदेशमुपेतेन मया काव्यं समासतः।।

Merits- तत्सन्तो द्रष्टुमर्हन्ति सदसद्व्यक्तिहेतवः।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकाऽपि वा।।
इदं चेज्जनयेत्तेषां सुधियां कल्यचेतसाम्।
धन्यं स्वं कलयेयाहं सुधीतोषो हि दुर्लभः।।
एधेत कलया चापि थाइभारतदेशयोः।
यदि सौहार्दमेनेन यत्नो मे स्याद् फलेग्रहिः।।
काव्यं समाप्तिमायाति शिवस्यानुग्रहादिदम्।
स एव कुर्यात्सर्वेषां शिवतातिः शिवः शिवम्।।

A snake farm is being run with rare and different types of snakes. The specialist dectors of snakes, extract their venom and use it as medicine for the treatment of diseases.

सरीसृपाणां परिपालनार्थं यत्रास्ति केन्द्रं बहुजातिकानाम्।
विषं विनिकृष्य यतस्तु वैद्याः प्रयुञ्जते रोगचिकित्सिकायाम्।। 24।।

थाइस्त्रीणां सम्प्रख्यातं रूपं पृथ्व्यां सर्वत्रैव।
तन्वङ्ग्यस्ता गौराकाराः शोभा तासां भिन्नैवास्ति।। 115।।

रामायणादेव कथा अनेका आदाय यद्भित्तिषु निर्मितानि।
परश्शतानि प्रथितानि चित्राण्याभां विचित्रां विकिरन्ति यत्र।। 20।।

### Culture of Thailand

From Wikipedia, the free encyclopedia:

The culture of Thailand is heavily influenced by Buddhism. Other influences have included Hinduism, cultural and culinary influences from Southeast Asian neighbors such as Laos, Cambodia and Mynmnar, and repeated influences of Chinese immigrants. Thai culture is mainly influenced by Chinese and Indian cultures.

### Arts

Thai visual art was traditionally primarily Buddhist. Thai Buddha images from different periods have a number of distinctive styles. Contemporary Thai art often combines traditional Thai elements with modern techniques.

Literature in Thailand is heavily influenced by Indian culture. The most notable works of Thai literature are a version of the *Rāmāyaṇa* called the Ramakien, written in part by Kings Rama I and Rama II, and the poetry of Sunthorn Phu.

There is no tradition of spoken drama in Thailand the role instead being filled by Thai dance. This is divided into three categories *khon, lakhon* and *likay-khon* being the most elaborate and *likay* the most popular. *Nang* drama, a form of shadow play, is found in the South.

The music of Thailand includes classical and folk music traditions as well as string or pop music.

**Religion in Thailand**

Thailand is nearly 95% Theravada Buddhist, with minorities of Muslims (4.6 %), Christians (0.7%), Mahayana Buddhists, and other religions.[1] Thai Theravada Buddhism is supported and overseen by the government, with monks receiving a number of government benefits, such as free use of public transportation infrastructure. The Thai Sangha is divided into two main Orders, the Thammayut Nikaya and the Maha Nikaya, and headed by the Supreme Patriarch currently Somdet Phra Nyanasamvara Suvaddhana Mahathera. A recent reformist group, Santi Asoke, is forbidden to describe itself as Buddhist. Buddhism in Thailand is strongly influenced by traditional beliefs regarding ancestral and natural spirits, which have been incorporated into Buddhist cosmology. Most Thai people own spirit houses, mainly wooden ones in which they believe the household spirits live. They present offerings of food and drink to these spirits to keep them happy. If these spirits aren't happy, it is believed that they will inhabit the larger household of the Thai, and cause chaos. These spirit houses can be found in public places and in the streets of Thailand, where public makes offerings.

Prior to the rise of Theravada Buddhism, both Indian Brahmanic religion and Mahayana Buddhism were present in Thailand. Influences from both these traditions can still be seen in the present day. Brahmanical shrines play an important role in Thai folk religion, and the Mahayana Buddhist influence is reflected in the presence of figures like Lokeśvara, a form of the Bodhisattva Avalokiteśvara sometimes incorporated into Thailand's iconography.

Chulalongkorn University is the oldest University in Thailand and has been long-time considered the country's most prestigious University.[2] It now has eighteen faculties and a number of schools and institutes. Regarded as the best

and most selective University of Thailand, it normally attracts top students around the country. It is named after King Chulalongkorn (Rama V), and was established by his son and successor King Vajiravudh (Rama VI) in 1917 by combining the Royal Pages School and the College of Medicine.

During the years 1973-1977 Princess Maha Chakri Sirindhorn was a student at the University, becoming the first member of the Thai Royal Family to graduate from a Thai University. Prior to that, Thai royals had always studied abroad.

अमुष्य तातो विबुधाग्रचूलालङ्कारभूतो विशदान्तरात्मा।
अन्वर्थनामा विललास चूलालङ्कौर्नसंज्ञः परमप्रतापः ।। 43 ।।

तदाख्ययैवाकृत राजधान्यां फ्र मङ्कुटोऽसौ मुकुटायमानम्।
विद्यालयानां नृपतिर्विपश्चिद् विद्यालयं ख्याततमं स्वदेशे ।। 44 ।।

Visitors to the crocodile farm can see a wide variety of animals other than crocodiles, including elephants, lions, tigers, monkeys, horses, and hippos. There are frequent crocodile shows, famous for the performers putting their heads inside a crocodile's mouth. Elephant shows display the dexterity of elephants as they walk tight ropes, ride skateboards, and dance. Visitors may also take short elephant ride, ride a train, enjoy a paddle boat ride, or explore the dinosaur museum.

## References

1. Brochure from Samutprakarn Crocodile Farm and Zoo, Thailand, obtained December 26, 2008, on visit. Retrieved from "http:// en.wikipedia. org/wiki/Samutprakam_Crocodile Farm and_Zoo" Categories: Zoos in Thailand

# 13

# कविवरसत्यव्रतशास्त्रिविरचितं रामकीर्तिमहाकाव्यम्

बलवीर आचार्यः

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कोऽस्ति सुरभारतीसमुपासको विश्वस्मिन्न यस्य कर्णयोः गुणिगणानामग्रगण्यस्य सुधीजनानां हृदयाह्लादकस्य, मनीषिमण्डलमण्डनायमानस्य महाकाव्यखण्डकाव्य-पत्रकाव्यादिभिः स्वरचना-मणिरत्नैः सुरभारतीभाण्डागारं प्रवर्धयमानस्य कविवरेण्यस्य प्रोफेसर सत्यव्रतशास्त्रिणः काव्यानि न पतितानि। येन नवनवोन्मेषशालिन्या प्रतिभया संस्कृतसाहित्यगगनमण्डलमण्डनासाधनाय संस्कृतैतिह्यपरम्परायां प्रथमवारं द्विचत्वारिंशत्तमं ज्ञानपीठ-पुरस्कारमवाप्य समेषामपि संस्कृतानुरागिणां सम्मानः समुज्जृम्भितः। डा. इन्द्रमोहनसिंहेन युक्तमेव उक्तम्

> पारावारगृहे यथा द्युतिमतां हृद्या मणीनां गणा
> राजन्ते बहुला यथा च गगने नक्षत्रमालाः शुभाः।
> तद्वच्छ्रेष्ठगुणोच्चयाः सुमसमाः सत्यव्रतानां समे
> शुद्धान्तःकरणे विभान्ति यशसो नाना पताका इव।।

भारतीयपरम्परायामादिकविरस्ति वाल्मीकिः रामायणञ्च आदिकाव्यम्। रामायणमहाकाव्यं न केवलं भारतवर्षस्य अपितु अखिलस्यापि दक्षिणपूर्वैशिया-भूभागस्य अक्षुण्णसांस्कृतिकधरोहररूपेण विराजते। प्राचीनकालादेव महाकाव्यमिदम् अत्रत्यानां मानवानां प्रेरणास्रोत इव राराज्यते। मैक्डानलो लिखति भारतीयसांस्कृतिकपरम्परा यथा रामायणेन प्रभाविता न तथा केनाप्यन्येन साहित्येन[1]

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1. एन्साइक्लोपीडिया ऑफ रिलिजियन एण्ड एथिक्स इत्यत्र ए.ए. मैक्डानल्स इत्यस्य लेखभागः 10 पृ० 74

अनेनैव कारणेनेदममरकाव्यमित्यभिधीयते। अस्मिन्विषये महर्षेर्वाल्मीकेः अधोलिखितं कथनं सर्वथा अवितथमेवास्ति–

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले।
तावद् रामायणकथा लोकेषु प्रचलिष्यति।।

वा० रा० 1.2.36–37

किं बहुना, रामायणस्य उपादेयता महनीयता च सार्वकालिके सार्वदेशिके च स्तः। पुरातनोऽप्ययं ग्रन्थोऽर्वाचीन इवावभासते। जीवनयात्रायां सुखात्मकेषु क्षणेषु महाकाव्यमिदं सहचर इव प्रतीयते, अवसादात्मकेषु च क्षणेष्वद्वितीयमवलम्बनमिव भवति। इदमेवाद्वितीयं कारणं यद् रामकथा विविधासु भाषासु विविधेषु च देशेषु विविधानि कलेवराण्याकलय्य प्रचलिता। यथा–हिन्दीभाषायां रामचरितमानस, तमिलभाषायां कम्बरामायण, बंगालीभाषायां कृत्तिवासीय, गुजरातीभाषायां रामबालचरित, उड़ियाभाषायां बलरादासरामायणम् इत्यादयः एवमेव थाईदेशे 'रामकियन्' इति नाम्ना ख्यातिम्प्राप्ता रामायणकथा। प्रोफेसर सत्यव्रतशास्त्रिणा थाईदेशे प्रचलितां रामायण-कथामेव उपजीव्यत्वेनाङ्गीकृत्य रचितं "रामकीर्ति-महाकाव्यम्"। तथ्यमिदं महाकाव्यस्यास्यावरणात्मके मुखपृष्ठ एव उल्लिखितम् इत्थमाङ्गलभाषायाम्–

Through the work, the Rāma story of Thailand opens itself to large numbers of lovers of Sanskrit throughout the world and at once becomes a part of the vast Sanskrit literature with a history of thousands of years. The *Śrī rāmakīrtimahākāvyam* is the first ever Sanskrit Mahākāvya on any of the versions of the Rāma story of Southeast Asia.

रामकीर्तिमहाकाव्यप्रणयनस्य को हेतुरिति प्रतिपाद्य लिखति कविरसौ–

"प्रायशो मम सर्वासामपि कृतीनां प्रारम्भे कश्चनानितरसाधारण एव हेतुः। इदं महाकाव्यमपि न तदपवादः। संस्कृतज्ञान् स्वसुहृदोऽहं संस्कृतेनैव पत्राणि प्रहिणोमि, विशेषतस्तु तान् ये संस्कृतेन व्यवहरन्ति। अस्मिन्नेव क्रमे स्वकीयान् शिष्यप्रवरान् सहयोगिनश्च डॉ. कृष्णलालमहाभागान् बैंकाकनगरात् पत्रमेकं प्रैरिरम्। तस्मिन् पत्रे बैंकाकनगरस्य कृते थाईभाषायां देवस्थानार्थकस्य क्रुङ्थेवशब्दस्य प्रयोगः साम्प्रतिकेन चक्रिराजवंशस्य संस्थापकेन चास्य पुरस्य सन्निवेश इति

चर्चितम्। स एव च महाराजो रामकीर्त्यभिधानां रामगाथामपि स्वभाषया जगाविति च निर्दिष्टम्। अपराभ्यां तदुत्तरवर्तिभ्यां राजप्रवराभ्यामप्येतद्विषये प्रवृत्तमिति चोक्तम्। ततः परं द्वे अन्ये अपि पत्रे मया डॉ. कृष्णलालमहाभागेभ्यः प्रेरिते यत्र रामकीर्तेः केचन प्रसङ्गा उपवर्णिताः। अयमेव प्रारम्भोऽस्य काव्यस्य। वर्षधारेव पद्यधाराऽत्र स्वयमेव प्रवृत्ता। नात्रान्यः प्रयोजको हेतुर्ऋतेऽन्तःप्रेरणायाः। कवेः इयमन्तःप्रेरणा अप्यसाधारणा अलौकिकी चासीद् यतो हि रामकीर्तिमहाकाव्यस्य लेखनं सकृदेवाभूत् लेखनानन्तरं न मनागपि परिवर्तितं परिवर्धितञ्च कविना। तथ्यमिदमित्थं प्रतिपादयति स्वयं कविः–

... I did not prepare any fair copy of the work from the draft which, as it is, was passed on to the typist for typing. This shows how the stanzas have come out of me, well-formed, in a variety of metres and rhythms. It seems some unseen power had been behind this.

इत्थमियं सरससुधाधारेव पद्यमयी काव्यधारा सहसा प्रवर्तनपराऽजनिष्ट। गुरुपूर्णिमायाः पावने पर्वणि एकोननवत्युत्तरैकोनविंशतितमे इस्वीयसंवत्सरे जुलाईमासे अष्टादशदिनांके काव्यमेतत्पूर्तिमगात्।

रामकीर्तिमहाकाव्ये पञ्चविंशतिसर्गाः सन्ति। समेषामपि श्लोकानां संख्या (1209) नवोत्तरद्वादशशतमस्ति। सर्वेऽपि श्लोकाः निम्नलिखितेषु पञ्चदश वृत्तेषूपनिबद्धाः सन्ति।

1. अनुष्टुप्
2. इन्द्रवज्रा
3. उपजातिः
4. तोटकम्
5. द्रुतविलम्बितम्
6. पुष्पिताग्रा
7. प्रहर्षिणी
8. भुजङ्गप्रयातम्
9. मन्दाक्रान्ता
10. मालिनी

11. वसन्ततिलका
12. विद्युन्माला
13. वियोगिनी
14. स्वागता
15. शिखरिणी

स्थालीपुलाकन्यायेन द्वित्राणि निदर्शनानि प्रस्तूयन्ते यथा–

इन्द्रवज्रावृत्ते–

**अस्त्येशियानामनि सुप्रसिद्धे**
**द्वीपे विशालेऽति विशालकीर्तिः।**
**आग्नेयदिङ्मण्डलमौलिभूतो**
**देशोऽतिरम्यो भुवि थाइलैण्डः।।** 1.1

भुजङ्गप्रयाते–

**समुद्रस्य मध्ये स्थिता रावणस्य**
**पुरी नाम लंका बभौ राजधानी**
**समृद्धेः परं पारमाप्ता सुगुप्ता**
**त्रिलोक्यां प्रसिद्धिं परामाससाद।।** 11.1

वसन्ततिलकायाम्–

**धीरं विलोकयति विस्फुटमन्दहासा,**
**वाचं न मिश्रयति वानरवीरवाचा।**
**आविष्करोति दृढभूमिमुपेयिवांसं,**
**निःश्वासवायुमिषतः स्मरदाहमेषा।।**

12.46

परमनेकत्र विभिन्नतापि दृश्यते। रामकीर्तिमहाकाव्ये कविना थाईरामायणमेवोपजीव्यत्वेनाधारीकृतम्। अतो यान्युपाख्यानानि रामकीर्तिमहाकाव्ये उल्लिखितानि परं तानि यदि वाल्मीकिरामायणेऽन्येषु वा प्राप्तख्यातिषु रामायणेषु नोपलभ्यन्ते थाईरामायणीयानि तानि सन्ति। अस्य कारणमिदं येन थाईरामायणस्य स्वरूपं यथावत्स्यात् विकृतिं न गच्छेत्। रामकीर्तिमहाकाव्ये द्विविधानि पात्राणि स्थानं भजन्ते।

प्रथमतो येषां पात्राणां थाइरामायणे वाल्मीकिरामायणे च संज्ञाः समानाः सन्ति, केवलमुच्चारणभेदोऽस्ति तासां संज्ञानां वाल्मीकिरामायणस्य स्वरूपमेव गृहीतम्। यथा-थाई रामायणे दशरथ इति संज्ञायाः स्थाने "तोत्सरोत" इति संज्ञा प्रयुज्यते एवमेव दशकण्ठस्य स्थाने "तोत्सकन्", विभीषणस्य स्थाने "बिभेक्", लक्ष्मणस्य स्थाने 'लक्', भरतस्य स्थाने 'फ्रोत्', शत्रुघ्नस्य स्थाने 'शत्रुद्', कुम्भकर्णस्य स्थाने "कुम्फकन्" इत्यादीनां संज्ञानां थाईरामायणे केवलमुच्चारणभेदोऽस्ति। अपरतो 'मच्छानु-बेञ्ञकयी-वीरक्वना-मलिवग्गब्रह्म' इत्यादयः संज्ञा एवंविधाः सन्ति यासामुल्लेखो थाइरामायणे एवास्ति, न चान्येषु रामायणेषु, अतोऽत्र महाकाव्ये तासां थाईरामायणगतं रूपमेव गृहीतम्। एवमेव येषां पदानां स्वरूपं संस्कृतभाषया समानं भवदपि सन्देहं जनयति तेषां यथातथमेव स्वरूपं काव्येऽस्मिन् परिगृहीतम्। यथा-असुरफद् अस्याः संज्ञायाः साम्यम् 'असुरपदः' इत्यनेन सह वर्तते यद्वा 'असुरभद्रः' इत्यनेन सह इति सन्देहः। अतः 'असुरफद्' इत्यस्य प्रयोगः काव्येऽस्मिन् विलसति। एवमेव थाईदेशे भगवतः शंकरस्य कृते 'इसुवन' इति रूपेणोच्चारित ईश्वरशब्दो भगवतो विष्णोश्च कृते 'नराय' इति रूपेणोच्चारितो नारायणशब्दः प्रयोगमवतरतः। शब्दाविमौ रामकीर्तिमहाकाव्ये कविवरेण पदे पदे प्रयुक्तौ। बहवः प्रसङ्गाः ईदृशाः सन्ति रामकीर्तिमहाकाव्ये ये वाल्मीकीयरामायणे नोपलभ्यन्ते। तद्यथा द्वितीयसर्गे अनोमतन्नृपाख्यानम्-

> अनोमतन्निति ख्यातो माननीयतमो नृणाम्।
> आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव।।
> थाइरामायणे तावदित्थं तस्य समुद्भवः।
> वर्णितोऽस्ति नृपालस्य स्वयं जातस्य धीमतः।।
> हिरन्तयक्षेति बभूव कश्चिन्मायाविनामग्रसरोऽसुरेन्द्रः।
> देवेषु यो विप्रचकार शैले वसन् विशाले किल चक्रवाले।।
> तत्पीडिता देवगणा उपायन्नुपायमन्यं च न वीक्षमाणाः।
> देवाधिदेवं शरणं शरण्यं कैलासवासं विपदां निरासम्।। 2.1-4

चतुर्थे सर्गे नन्दकोपाख्यानम् तथा च सीताजन्मोपाख्यानम्-वाल्मीकीयरामायणाद् भिद्यते। तद्यथा

> नारायणस्य ह्यवतारकाले लंकापुरीं राक्षसजातिमुख्यः।
> शशास जेता भुवनत्रयस्य दशाननो वेदविदां वरेण्यः।।

भ्रातॄनसौ स्वान् भृशमत्यशेत वीर्येण वीरानपि योद्धृवर्यः।
तत्पूर्वजन्मार्जितकर्मणोऽभूत् प्रभावतः कर्मगतिर्विचित्रा।।
अभूत् पुरा नन्दकसञ्ज्ञकोऽसौ कैलासशैले किल देवयोनिः।
महेश्वरं द्रष्टुमुपागतानां प्रक्षालयन् पादयुगं सुराणाम्।।
स सेवकत्वेन नियुक्त एवं विनोदभाङ् निर्जरसां बभूव।
उपाहसंस्ते समुपेयिवांसस्तं शीर्षकेशोद्धरणक्रमेण।।
क्रमेण तेनाभवदेष केशहीनोऽतिदीनस्त्रिदशौघसेवी।
हीनत्वबुद्ध्याऽऽत्मनि चाप दुःखं ययौ महेशं च स तन्निवृत्यै।।
बद्धाञ्जलिः प्रार्थयतैनमाशु तेषां निजं तोषमभीप्सुरेषः।
तादृग् वरं देहि विभो! भवेयं न येन भूयो ह्युपहासपात्रम्।।

4.1-6

एवं बहुशः प्रार्थनापरः स वरं प्राप्य शक्तिमवाप्य देवान् तिरस्कृतवान् अन्ते च देवा भयभीता महेशं प्रति जग्मुः। तस्मादुपायं ज्ञात्वा नन्दकस्य वधाय नारायणो गतः। तत्र वर्तालापे नारायणो वदति-

विधानमेवं विदधामि तर्हि यत्त्वं प्रजातो जननान्तरे स्याः।
दशाननो विंशतिबाहुकश्च जयेय चाहं द्विभुजैकशीर्षः।
योत्स्ये त्वयाऽहं च तथास्थितस्त्वां सम्प्रापयिष्ये च यमस्य धाम।
उक्त्वैवमेनं परिसान्त्वपूर्वं नारायणस्तस्य वधं चकार।। 4.18-19

लवकुशयोर्जन्मकथायामपि थाईरामायणे भेदो दृश्यते। वाल्मीकिरामायणानुसारं सीता वाल्मीकेराश्रमे लवकुश इति तनयद्वयं प्रासोष्ट-यथा-

भगवन् रामपत्नी सा प्रसूता दारकद्वयम्।

वाल्मीकि-रामायणम्, उत्तरकाण्डः 66.3

परन्तु रामकीर्तिमहाकाव्यानुसारं लक्ष्मणेन अरण्ये त्यक्ता सीता महर्षिवज्मृगाश्रामे कुट्यां निवासं चकार-यथा-

विदेहजां शून्यवने विहायायोध्यां सुमित्रातनये निवृत्ते।
एकाकिनी दुःखभरार्दिता च चक्रन्द सीता कुररीव भीता।। 21.1
मा त्वं शुचं पुत्रि गमः कथञ्चित् त्यक्तापि भर्त्रा सुतरां निरागाः।
त्वमाश्रमे मे वस यावदिच्छं न तेऽत्र कष्टं भविता कथञ्चित्।।

21.15

इत्येवमुक्त्वा समनाययत्तां स्वमाश्रमं सर्वजनानुकम्पी।
तपोनिधिर्वज्मृगनामकोऽसौ सीतां कुटीरं च विनिर्दिदेश।। 21.16

कालेन सीतायाः पुत्र उत्पन्नोऽभूत्। प्रसवसमये धात्रीरूपेण स्वयं महेन्द्रपत्नी उपस्थिता आसीत्। महर्षिणा वज्मृगेण जातकर्मादिसंस्कारं विधाय शिशोर्नाम मङ्कुटः इति कृतम्–

प्रसूतिकालेऽस्य महेन्द्रपत्नी धात्रीकियाजातमवोढ साक्षात्।
पुत्रस्य जातस्य च जातकर्मादिकं महर्षिः स्वयमेव चक्रे।
तस्मै ददौ नाम च मङ्कुटेति संवर्धयामास तमाशिषा च।।
21.18–19

सीताया द्वितीयपुत्रोत्पत्तिविषये थाईरामायणे भिन्नमेव वर्णनं वर्तते-एकदा सीता नद्यां स्नातुकामा स्वपुत्रं मङ्कुटं समाधौ स्थितस्य वज्मृगस्य समीपे सन्निधाप्य प्रस्थिता। मार्गे तया दृष्टं यत् स्वापत्यजातेन सहैव वानरस्त्रियः वृक्षाद् वृक्षं कूर्दने निमग्नाः। कदाचिदेषां शिशव अधः पतेयुरिति मनसि विचार्य सा ता उपदिदेश। ता अवोचन् हे सीते ! वयं त्वत्तोऽधिकं सावधाना यद् वयं स्वशिशून् हृदये निदध्मस्त्वं तु पुनः समाधौ स्थितस्य ऋषेः पार्श्वे स्वशिशुं संस्थाप्य समागता। तासामुपालम्भवच आकर्ण्य शंकाकुला सीता प्रतिनिवृत्य ऋषेः समीपात्स्वपुत्रमुत्थाप्य स्नानार्थं नदीं प्रति प्रस्थिता।

ध्यानावसाने सीतापुत्रं मङ्कुटमनवलोक्य अनवगतवृतान्त ऋषिः विचारितवान् यत् सीतायाः पुत्रो विनष्टः। शंकितेन मनसा तेन पाषाणखण्डे तत्समानाकृतिरुत्कीर्णा। यदा स तस्यामुत्कृतायामाकृतौ प्राणप्रतिष्ठायै तत्परोऽभवत् तदैव सीता स्वपुत्रेण सह तत्र प्रविष्य। स सर्वमपि वृतान्तमवगम्य विचारयति यत्प्राणप्रतिष्ठा न युक्ता सम्प्रति। सीता महर्षेर्मनोगतमनुमाय अचकथद्यदयं नूत्नो बालको मत्पुत्रस्य मङ्कुटस्य सहायो भविष्यत्यथास्य प्राणप्रतिष्ठा क्रियताम्। महर्षिणा प्राणप्रतिष्ठा कृता तस्य बालकस्य नाम लव इति कृतम्। सीता उभावपि तौ शिशू सस्नेहं पोषयामास। महाकविना एवंप्रकारेणोपन्यस्त एष प्रसङ्गः-

ततो नु सम्प्रास्थित सा महर्षेः कुटीरकं वज्मृगनामकस्य।
ददर्श तं ध्याननिमीलिताक्षं प्रसुप्तमीनह्रदतुल्यरूपम्।।
तत्सन्निधौ सा तनयं निधाय पयस्विनीं स्नातुमना जगाम।
मार्गे प्रयान्ती च ददर्श नैकाः सन्धारयन्तीः स्वमपत्यजातम्।।

वक्षःस्थले वानरयोषितः स्वे प्रकूर्दमानास्तरुतस्तरून् सा।
दृष्ट्वा च ताः प्राकृतिकार्द्रभावाद् दयामयी वाचमिमामुवाच।।
कथं नु भो! यूयमितस्ततः स्वेनापत्यजातेन समुत्प्लवध्वे।
किं वा न यूयं प्रविचारयध्वे पतेद्यदीदं प्रसभं पृथिव्याम्।।
विहस्य ता ऊचुरिमां वयं तु त्वत्तोऽधिकं स्मः खलु सावधानाः।
अपत्यजातं हृदये निदध्मस्त्वद्वत्समाधिस्थऋषेर्न पार्श्वे।।
ध्यानं गतोऽसौ विनिमीलिताक्षो बुध्येत ते पुत्रगतं न किञ्चित्।
तद्युक्तियुक्तं वचनं निशम्य व्रीडावनम्रा जनकात्मजाभूत्।।
नैवं मयासीत् करणीयमत्र वनानि सत्यं बहुदोषवन्ति।
विचिन्त्य सीतेत्थमकालहीनम् ऋषेः कुटीरं पुनराजगाम।।
अपाहरच्चापि सुतं ततः स्वं स्वेनैव तं चापि नदीं निनाय।
अत्रान्तरे मुक्तसमाधिकः सन् यदा ऋषिर्नैव शिशुं ददर्श।
किं जातमस्येति विचारमूढश्चिन्तामनन्तां स तदा प्रपेदे।।
अयं ध्रुवं घोरतरः प्रहारः सीतान्तरङ्गं शकलानि कुर्यात्।
नेमं क्षमा सोढुमिदं भवेदित्येवं महर्षिर्हृदि सम्प्रधार्य।।
एकस्य नूलस्य शिशोस्तदानीं पूर्वाकृतेः सर्गविधौ प्रसक्तः।
पाषाणखण्डे निकटस्थ एष शिश्वाकृतिं प्राग् विलिलेख विज्ञः।।
नैवं भवांश्चिन्तयतां कथञ्चित् प्राणप्रतिष्ठां विदधातु चास्याम्।
बालोऽपरो येन भवेत्सहायः सङ्क्रीडने मत्तनयस्य तावत्।।
श्रुत्वा गिरोऽस्या लिखिताकृतौ स प्राणप्रतिष्ठां विधिना चकार।
सृष्टं हि तस्मै स्वतपोबलेन लवेति सञ्ज्ञां प्रददौ महर्षिः।

उभावप्यर्भकौ सैषा लालयामास यत्नतः
पोषयामास तौ चापि महर्ष्याश्रमवर्तिनी।। 21.30-56

थाईरामायणस्य एषा अपूर्वा एव कल्पना द्वितीयपुत्रस्य उत्पत्तिविषये वाल्मीकीयरामायणात्सर्वथा भिन्ना एव। बैञ्ञकय्युपाख्यानमपि–अपूर्वा एव कल्पना थाईरामायणे। रामकीर्तिमहाकाव्येऽस्य वर्णनं दशमे सर्गे वर्तते–

आसीत्पुरा बेञ्ञकयीतिनाम्नी क्रूराकृती राक्षसकन्यकैका 10.1

काचन राक्षसपुत्री आसीत् "बैञ्ञकयी" नाम्नी सा मायया सीतायाः स्वरूपमाधाय मृता इव अभिनयं कुर्वती नद्यामात्मानं प्रावाहयत्। प्रत्यूषे स्नानार्थं तत्र गतो रामस्तामवलोक्य मोहमुपगतः–

नष्टा प्रिया मे किमु जीवितेन कार्यं ममेति प्रतिपन्नबुद्धिः।
मृतं शरीरं जनकात्मजाया नदीप्रवाहेण समुह्यमानम्।
तदा स संमोहमुपागतोभूदमुञ्चदश्रूणि च लुप्तधैर्यः।।

10.4–7

यदा रामः स्नानं कृत्वा न प्रतिनिवृत्तस्तदा तस्यान्वेषणार्थमागतानां लक्ष्मणसुग्रीवहनुमतामजायत शोकातिशयः।

विवेकशीलो हनुमान् न विश्वासं करोति स्म सीता मृता इति, अतो हनुमता चितां प्रज्वाल्य सीताकृतिशवस्तस्यां प्रक्षिप्तः। ततः क्रोशन्ती सा राक्षसकन्या बैञ्जकयी वियदुत्पपात। हनुमान् व्योम्नि गच्छन्तीं ताम् उत्प्लुत्य केशेषु गृहीत्वा नीचैरानयत्। ततस्तामवलोक्य विभीषणोऽब्रवीद् यदियं बैञ्जकयी मम पुत्री अस्ति। रावणहितकाम्यया अनया भवन्तं वञ्चयितुमिदं कृत्यं कृतम्–अतोऽस्या वध एवोचितः। रामेण प्रत्याख्यात एष अनुरोधः। तां लंकां प्रापयितुं च स हनुमन्तमादिदेश–

अत्रान्तरे तावदुपस्थितोऽभूद् विभीषणोऽन्वेषणचेतसाऽत्र।
निरीक्ष्य तां राक्षसकन्यकां च प्रोचे स वाचं वदतां वरेण्यः।।
ममाधमस्यास्ति सुतेयमार्य! क्रूराकृतिः बैञ्जकयीति नाम्नी।
नृशंसमस्या अतिनिन्दनीयं कर्मेति तावद् हृदि सम्प्रधार्य।
सुता ममेयं वधमर्हतीति।।
एवं सखे! नैव भवेत्कदाचिद् हन्यां कथं मित्रवरस्य कन्याम्।
यथा तवेयं हि तथा ममापि क्षम्यो मयाऽस्याः प्रथमोऽपराधः।।

10.18–21

एवमेव थाईरामायणीयानि–अन्यान्यान्युपाख्यानानि वाल्मीकीयरामायणाद् भिन्नानि सन्ति तानि च अधोलिखितानि–रामकीर्तिमहाकाव्यस्य पञ्चमे सर्गे जिह्वा उपाख्यानम्, द्वादशे सर्गे–सुवर्णमत्स्या उपाख्यानम् त्रयोदश चतुर्दश सर्गे च–मैयराबोपाख्यानम्, षोडश सर्गे मलिवगब्रह्मोपाख्यानम्, सप्तदशे सर्गे–रावणात्मोपाख्यानम्, अष्टादशसर्गे–महीपालदेवासुरोपाख्यानम्, एकोनविंशतितमे सर्गे लङ्कोपद्रवोपाख्यानम्, पञ्चविंशतितमे सर्गे च सीतारामसमागमोपाख्यानम्।

वाल्मीकिरामायणानुसारं सीतायाः पातालगमनेन सहैव रामायणस्य परिसमाप्तिर्भवति। इत्थं वियोगात्मकं वाल्मीकिरामायणम्। परं थाईरामकथानुसारेण पातालगताया अपि सीताया ईश्वरप्रयासेन पुनः रामेण मिलनं तदपि च

चिरस्थायिरूपेण इति संयोगान्ता महाकाव्यस्य परिणतिः। रामकीर्ति–महाकाव्ये उपन्यस्तमिदमुपाख्यानमित्थमस्ति–रामस्य सीताविरहजन्यां व्याकुलतामवलोक्य तत्प्रतिकारं चिकीर्षुणेश्वरेण प्रतिशतवर्षमायोज्यमानं सृष्टिप्रपञ्चे प्रवर्तमानं तत्तद्देवविवरणोपस्थानप्रयोजनकं देवसभाया आयोजनं विधाय सीतावियोगेन अहर्निशं व्याकुलस्य रामस्य सीतया सह समागमेन तद्दुःखस्य परिहरणं कर्त्तुमुपायश्चिन्तितः

इदं पुनर्नः सुतरां दुनोति महीतले यन्नयनाभिरामः।
सन्तप्यतेऽहर्निशमेव रामो वियोगपीडापरिहारकामः।।
तदत्र कश्चिद् भगवानुपायं
समाश्रयेच्चेत्सुतरां वरं स्यात्।
रामस्य लोकेषु वरस्य पीडा,
करोति सर्वस्य नितान्ततान्तिम्।। 25.8–9

रामसीतयोः सङ्गमकामनया तौ देवसभायामानाय्य बुद्धिचातुर्येण सीतायाः क्षोभं शमयितुं ईश्वरः प्रथमं रामं निरभर्त्सयत्–रामेण ये त्रयोऽपराधाः सीतां प्रति कृताः तदर्थमीश्वरादेशात् रामेणेत्थं याचना कृता–

क्षमामिमामस्य कृतोऽपराधत्रयस्य याचस्व विदेहजां त्वम्।
मन्ये ध्रुवं त्वामपराद्धमेषा मृष्येदमर्षं च हृदो विजह्यात्।। 25.16

तदोन्मुखीभूय विदेहजातां महेश्वरो वाचमिमामुवाच।
क्षमस्व सीते पतिमर्हसि त्वं नैवास्य तावत्प्रणयं विहन्तुम्।। 25.18

परं सीता कथयति असौ मम पतिरस्थिरचित्तवृत्तिरस्ति। अतोऽहं नाङ्गीकरिष्यामि विभो अस्य गृहे निवस्तुम्। पुन ईश्वरादेशेन सा रामं पतित्वेन स्वीकृतवती–

अङ्गीकरोम्येव तवाज्ञयाऽहं पतिं पुनर्देवसभेऽद्य शम्भो।
इत्येवमुक्त्वा प्रणनाम सीता प्रभुं महेशं जगतामधीशम्।। 25.25

पुनः सीतामवाप्य रामोऽपि प्रहृष्टमना सीतया सह अयोध्यापुरीं प्रति प्रस्थितः–

रामोऽपि भक्त्या प्रणनाम शम्भुं विदेहजासङ्गमसम्प्रहृष्टः।
विसर्जितस्तेन सुरैश्च तुष्टैः पुरीमयोध्यां प्रययौ ससीतः।। 25.26

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2. वा. रा. 1.2. 36-37.
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# 14

# सुभषितसाहस्त्री

पि० वरप्रसादमूर्तिः

आमुखम्

या स्मर्यमाणा श्रेयांसि सूते ध्वंसयते ऋजः।
तामभीष्टफलोदारकल्पवल्लीं स्तुवे शिवाम्।। इति।

संसारविषवृक्षस्य द्वे फले ह्यमृतोपमे।
सुभाषितं च सुस्वादु सङ्गतिः सुजने जने।।

इति चाणक्योक्तदिशा पीयूषकल्पानि सहस्त्रं सुभाषितानि 'सुभाषितसाहस्त्रीं'ति शीर्षिकया तत्रभवद्भिः आचार्यवर्यैः ज्ञानपीठपुरस्कारेण पुरस्कृतैः अन्वर्थाभिधानैः डा० सत्यव्रतशास्त्रिमहोदयैः सङ्कलितानि। श्रुति-स्मृति-पुराणेतिहास-महाकाव्य-खण्डकाव्यादिभ्यः महता प्रयासेन सुभाषितानि संगृहीतानि। 'सुभाषितसाहस्री' न केवलं सुभाषितसंग्रहरूपः ग्रन्थः अपि तु तत्सुभाषितानां निर्गलितोऽर्थः रमणीयैः हिन्दीवाक्यैः,आङ्ग्लवाक्यैश्च समुपनिबद्धः समीचीनः अनुवादग्रन्थरूपेण च समुल्लसति। वैदिकवाङ्मयात्, लौकिकवाङ्मयाच्च सुभाषितरत्नानि सङ्कलितानि।

पृथिव्यां त्रीणि रत्नानि जलमन्नं सुभाषितम्।
मूढैः पाषाणखण्डेषु रत्नसंज्ञा विधीयते।। इति।

एतदनुसारं बालैः, विशिष्य युवभिः, सर्वैः सर्वदाऽवश्यं गले धारणीयानि एतानि अनर्घसुभाषितरत्नानि। इह न केवलं श्लोकाः, पद्यानि, कारिकाः अपि तु गद्यवाक्यानि च यथावसरं सङ्कलितानि। 'सुभाषितसाहस्री' इति सङ्कलनग्रन्थोऽयं नवदेहलीस्थराष्ट्रियसंस्कृतसंस्थानेन (मानितविश्वविद्यालयेन) प्रथमं प्रकाशितः। ततः 2006 तमे वर्षेऽस्य द्वितीयं संस्करणं प्रकाशितम्।

अथ स्थाली-पुलाकन्यायेन कानिचन सुभाषितानि परिशील्यन्ते-

सरस्वती कुत्र प्रवर्तते? इति जिज्ञासायाम् उच्यते-

प्रवर्तते हि विमले हृदि स्वच्छे सरस्वती। इति

-रामचरितम्-28.8

अतः चित्ते शुद्धिः अपेक्ष्यते-

चित्तं विशोधयेत् तस्मात् किमन्यैर्बाह्यशोधनैः।
भावतः संविशुद्धात्मा स्वर्गं मोक्षं च विन्दति।।

स्कान्दपुराणम्-42-63-64

चित्तप्रसादात् किं सिद्ध्यति इति प्रश्ने-

चित्तस्य हि प्रसादेन हन्ति कर्म शुभाशुभम्।
प्रसन्नात्मात्मनि स्थित्वा सुखमव्ययमश्नुते।।

मैत्र्युपनिषद्-1, 6

चित्तप्रसादात् अक्षयं सुखं संप्राप्यते।

सुभाषितेषु भारतीयानां कर्मसिद्धान्तः

पुण्यो वै पुण्येन कर्मणा भवति पापः पापेन

बृहदारण्यकोपनिषत्-3, 2,13

पुण्यस्य व्युत्पत्तिस्तु-

"पुनात्यात्मानं पूयतेऽनेनेति वा पुण्यम्"

इति पुण्यस्य व्युत्पत्तिः।

पुण्येन विना अभिलषितं प्रयोजनं न सिद्ध्यति इत्यत्र

"पुण्यैर्विना न हि भवन्ति समीहितार्थाः।"

-शृङ्गारशतकम्-18,

इति प्रमाणं सर्वदा स्मरणीयम्

पुण्यफलं कथं भवति?

यथा वृक्षस्य संपुष्पितस्य दूराद् गन्धो वाति।

एवं पुण्यस्य कर्मणो दूराद् गन्धो वाति।। इति

कर्मफलभोगविचारः कथं प्रवर्तते इति विचार्यते–

त्रिभिर्वर्षैस्त्रिभिर्मासैस्त्रिभिः पक्षैस्त्रिभिर्दिनैः।
अत्युत्कटैः पापपुण्यैरिहैव फलमश्नुते।।

हितोपदेशः–1, 84

बहवः जनाः जन्मान्तरे फलमनुभवन्ति इति चिन्तयन्ति। परम् उपरि निर्दिष्टे सुभाषिते अस्मिन् जन्मन्येव फलमनुभोक्तव्यमिति निर्दिश्यते।

तर्हि पुण्यसंचयार्थं किं करणीयमिति जिज्ञासायाम्–धर्मः आचरणीयः इति समाधानमागच्छति। तथा सति धर्मलक्षणं किमिति पुनः जिज्ञासा उदेति। तत्रोच्यते––

दुर्गतिप्रपतत्प्राणिपारणा धर्म इत्युच्यते।

योगशास्त्रम्–2, 11

अतः किं करणीयमिति प्रश्ने

धर्मान्न प्रमदितव्यम्

तैत्तिरीयोपनिषत्–1,11

इति धर्माचरणविषये सर्वदा जागरूकेण सता व्यवहरणीयम् इति समुपदिश्यते।

इह धर्मः कः? इति उदिते प्रश्ने–

अकृत्यं नैव कर्तव्यं प्राणत्यागेऽपि संस्थिते।
न च कृत्यं परित्याज्यमेष धर्मः सनातनः।।

इति धर्मः विशदीकृतः।

धर्मफलानि कानि इति जिज्ञासायाम्–

"राज्यं सुसम्पदो भोगाः कुले जन्म सुरूपता।
पाण्डित्यमायुरारोग्यं धर्मस्यैतत् फलं विदुः।।"

इति धर्मफलानि समाम्नातानि। धर्मविचारानन्तरं सत्यविचारः आरभ्यते–

सत्येन वायुरावाति सत्येनादित्यो रोचते दिवि।
सत्यं वाचः प्रतिष्ठा। सत्ये सर्वं प्रतिष्ठितं तस्मात् सत्यं परमं वदन्ति।।'

तैत्तिरीयारण्यकम्–ग, 63

इति सत्यमहिमा रमणीयारण्यकगद्यभागेन निगद्यते।

नास्ति सत्यात् परं तपः चाणक्यसूत्राणि–4,18

सत्यान्न प्रमदितव्यम् तैत्तिरीयोपनिषत्

इति पौनःपुन्येन सत्यविषयिकी चर्चा विहिता।

सत्यमहिमा पुनः उदीर्यते। यथा–

अश्वमेधसहस्त्रं च सत्यं च तुलया धृतम्।
अश्वमेधसहस्त्राद्धि सत्यमेव विशिष्यते।।
श्मशानवद् वर्जनीयो नरः सत्यबहिष्कृतः।

मार्कण्डेयपुराणम् 8.17

धर्मानन्तरं सत्यविचारः, सत्यविद्वृत्तविचारानन्तरं राजविचारः प्रवर्तते–यद्वृत्ताः सन्ति राजानस्तद्वृत्ताः सन्ति हि प्रजाः। यथा हि कुरुते राजा प्रजा तमनुवर्तते यथा राजा तथा प्रजाः।। 13

वाल्मीकिरामायणम्, उत्तरकाण्ड; चाणक्यनीतिदर्पणः।

सत्यानन्तरं कालविषयकः विचारः प्रवर्तते–

कालः पचति भूतानि।
कालो हि दुरतिक्रमः।

मातुलो यस्य गोविन्दः पिता यस्य धनञ्जयः। अभिमन्युर्वधं प्राप्तः कालस्य कुटिला गतिः।। इति कालः कदा कथं भवतीति सदृष्यन्तं समुपवर्णितः।

कविपुङ्गवानां मनोहराणि वर्णनानि सदृशानि सन्दृश्यन्ते। एवमेव सुभाषितेषु सदृशाः भावाः गोचरीक्रियन्ते। सोऽयमंशः

ध्वनिकारेण आनन्दवर्धनाचार्येण निर्दिष्टः। उक्तं च–

संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम्।
नैकरूपतया सर्वे ते मन्तव्या विपश्चिता।।
संवादो ह्यन्यसादृश्यं तत्पुनः प्रतिबिम्बवत्।
आलेख्याकारवत् तुल्यदेहिवच्च शरीरिणाम्।।
तत्र पूर्वमनन्यात्म तुच्छात्म तदनन्तरम्।
तृतीयं च प्रसिद्धात्म नान्यसाम्यं त्यजेत् कविः।।

ध्वन्यालोकः

एवमुपरि निर्दिष्टेषु त्रिषु संवादेषु तुल्यदेहिरूपः संवाद एव ग्राह्यो यतो ह्यात्मनः सद्भावात्। तुल्यरूपाणि सुभाषितानि कानिचनात्र प्रदर्श्यन्ते–

**कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः।**

(भासमहाकवेः स्वप्नवासवदत्तम्)

**कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा।**
**नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण।।**

महाकवि कालिदासः, मेघदूतम् II/46

उभयोः सुभाषितयोः समुपनिद्धः भावः सदृशः आस्ते। अपि च

**जानाति हि पुरः सम्यक् कविरेव कवेः श्रमम्।**

(नलचम्पूः–23)

**विद्वानेव विजानाति विद्वज्जनपरिश्रमम्।**
**न हि वन्ध्या विजानाति गुर्वीं प्रसववेदनाम्।।**

अत्र सदृशः भावः दृश्यते।

किञ्च

**दुःसाध्यमपि सुसाध्यं करोति उपायतः।**

चाणक्यसूत्राणि

**उपायेन हि यच्छक्यं, न तच्छक्यं पराक्रमैः।**
**सुदुर्लभाः सर्वमनोरमा गिरः।**
**हितं मनोहारि च दुर्लभं वचः।**
एक एव भावः परं भणितौ तु भेद एव।

दण्डविषये सदृशः भावः

**दण्डः शास्ति प्रजाः सर्वा दण्ड एवाभिरक्षति।**
**दण्डः सुप्तेषु जागर्ति दण्डं धर्मं विदुर्बुधाः।।**

(महाभारते शान्तिपर्वणि 15.2)

**सर्वो दण्डजितो लोको दुर्लभो हि शुचिर्नरः।**
**दण्डस्य हि भयात् सर्वं जगद् भोगाय कल्पते।।**

(मनुस्मृतिः–7.22)

सत्यभाषणविषये संवादः

**परपरिवादः परिषदि न कथञ्चित् पण्डितेन वक्तव्यः।**
**सत्यमपि तन्न वाच्यं यदुक्तमसुखावहं भवति।।**

अयमेव भावः प्रकारान्तेरेणोक्तः यथा-

**सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् एषः धर्मः सनातनः।।**

मूर्खजनेभ्यः उपदेशः

**उपदेशो हि मूर्खाणां क्रोधायैव शमाय न।**
**पयःपानं भुजङ्गानां विषायैवामृताय न।।**

(शुक्रनीतिः 4.1.19)

अयमेव भावः विष्णुशर्मणा चोदीरितः

**उपदेशो हि मूर्खाणां प्रकोपाय न शान्तये।**
**पयःपानं भुजङ्गानां केवलं विषवर्धनम्।।**

(पञ्चतन्त्रम्-1.420)

पादविपर्यासेन एतदेव सुभाषितं कवितामृतकूपे च दृश्यते-

**पयःपानं भुजङ्गानां केवलं विषवर्धनम्।**
**उपदेशो हि मूर्खाणां प्रकोपाय न शान्तये।।**

(कवितामृतकूपम्-92)

**अयं च भावः बृहदारण्यकोपनिषदि निर्दिष्टः।**
**"न वा अरे पत्युः कामाय पतिः प्रियो भवति।**
**आत्मनस्तु कामाय पतिः प्रियो भवति।**
**न वा अरे जायायै कामाय जाया प्रिया भवति।**
**आत्मनस्तु कामाय जाया प्रिया भवति।**
**न वा अरे पुत्राणां कामाय पुत्राः प्रिया भान्ति।**
**आत्मनस्तु कामाय सर्वं प्रियं भवति।" इति।** (2.4.5)

कार्ये कृतेऽकृते च मृत्युः नैव दीर्घसूत्रतां वहति यस्मिन् कस्मिन्नपि विषये-

**श्वः कार्यमद्य कुर्वीत पूर्वाह्णे चापराह्णिकम्।**
**न हि प्रतीक्षते मृत्युः कृतमस्य न वा कृतम्।।**

क्षः कार्यमेतदिदमद्य परं मुहूर्ताद् एतत् क्षणादिति जनेन विचिन्त्यमाने।
तिर्यङ्निरीक्षणपिशङ्गितकालदण्डः शङ्के सहत्यसहनः कुपितः कृतान्तः।।

एकाकी न भक्षयेदित्यत्र सदृशः भावः
केवलाघो भवति केवलादी। (ऋग्वेदः-X. 117.6.)
एकः स्वादु न भुञ्जीत (महाभारतम्-उद्योगपर्व-33.47)

सख्यविषये साम्यं दृश्यते। यथा-

साप्तपदीनं सख्यम् (बालरामायणम् 25.26)

यतः सतां सन्नतगात्रि! संगतं मनीषिभिः साप्तपदीनमुच्यते
(कुमारसंभवम्-v/39)

धनिनो विषये सदृशः भावः

यस्यार्थास्स च विक्रान्तो यस्यार्थास्स च बुद्धिमान्।
यस्यार्थास्स महाभागो यस्यार्थास्स महागुणः।।
(वाल्मीकिरामायणम्-VI. 83.36)

यस्यास्ति वित्तं स नरः कुलीनः स पण्डितः स श्रुतवान् गुणज्ञः।
स एव वक्ता स च दर्शनीयः सर्वे गुणाः काञ्चनमाश्रयन्ते।।
(नीतिशतकम्-37)

अपि च सुभाषितान्तरे

यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः।
यस्यार्थास्स पुमांल्लोके यस्यार्थास्स च पण्डितः।।
(वाल्मीकिरामायणम्-VI. 83.35)

सत्सु गुणेषु दोषेषु दुरात्मानः गुणान् न गृह्णन्ति, दोषानेव गृह्णन्ति। यथा-

गुणदोषसमाहारे दोषान् गृह्णन्त्यसाधवः।
मुक्ताफलानि सन्त्यज्य काका मांसमिव द्विपात्।।

तत्सदृशी काचित् सुभाषितपङ्क्तिः-

फलैः सुपुष्पैश्च समेधिते वने पुरीषमेवैष गवेषते किरिः।
'अधिकः दोषः सर्वान् गुणान् नाशयति' इत्यत्र सुभाषितपङ्क्तिः
'एकोऽपि गरीयान् दोषः समग्रमपि गुणग्रामं दूषयति।'
(बालरामायणम्-I.35.36.)

चाणक्यसूत्रम् अमुमेव च भावं ज्ञपयति।
बहूनपि गुणानेको दोषो ग्रसते।

सत्सु दोषेषु गुणेषु च सज्जनाः गुणान् स्वीकुर्वन्ति-

गुणदोषसमाहारे गुणान् गृह्णन्ति साधवः।
क्षीरवारिसमाहारे हंसः क्षीरमिवाखिलम्।।

"हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः" इति यथा राजहंसः जलं परित्यज्य क्षीरमेव स्वीकरोति तथा सज्जनाः गुणान् विचिन्वन्ति,दोषान् त्यजन्ति। साम्प्रतं सुभाषितसाहस्रीगतेषु कतिपयसुभाषितेषु ग्रथितः सारालङ्कारः समुदाह्रियते। सारालङ्कारलक्षणं तावत्-

उत्तरोत्तरमुत्कर्षः सार इत्यभिधीयते।

1. नरस्याभरणं रूपं रूपस्याभरणं गुणः।
   गुणस्याभरणं ज्ञानं ज्ञानस्याभरणं क्षमा।।

2. मान्यः कुलीनः कुलजात् कलावान्
   विद्वान् कलाज्ञात् विदुषः सुशीलः।
   धनी सुशीलाद्धनिनोऽपि दाता
   दातुर्जिता कीर्तिरयाचकेन।। (चतुर्वर्गसंग्रहः-I/26)

3. वरं कूपशताद्वापी वरं वापीशतात् क्रतुः।
   वरं क्रतुशतात् पुत्रः सत्यं पुत्रशताद् वरम्।।

4. राजा श्रेष्ठो मनुष्याणां मृगाणां केसरी यथा।
   पक्षिणां विनतापुत्रो भवानां मानुषो भवः।।

5. तृणानां शालयः श्रेष्ठाः पादपानां च चन्दनाः।
   उपलानां च रत्नानि भवानां मानुषो भवः।।

6. शतेषु जायते शूरः सहस्रेषु च पण्डितः।
   वक्ता शतसहस्रेषु दाता जायेत वा न वा।।

क्वचित् लेशालङ्कारः लक्षितः। यथा-

आत्मनो मुखदोषेण बध्यन्ते शुकसारिकाः।
बकास्तत्र न बध्यन्ते मौनं सर्वार्थसाधनम्।।

प्रकारान्तरेण अयं च भावः समुदीरितः अन्यत्र यथा–

अखिलेषु विहङ्गेषु हन्त स्वच्छन्दचारिषु।
शुक! पञ्जरबन्धस्ते मधुराणां गिरां फलम्।।

इह लेशालङ्कारः समुपनिबद्धः। तल्लक्षणं च–

लेशः स्याद् दोषगुणयोर्गुणदोषत्वकल्पनम्।।

दोषस्य गुणत्वकल्पनं, गुणस्य दोषत्वकल्पनं च लेशः स्यात्। किञ्च

उक्त्वाऽनृतं भवेद्यत्र प्राणिनां प्राणरक्षणम्।
अनृतं तत्र सत्यं स्यात् सत्यमप्यनृतं भवेत्।।

अत्रापि लेशालङ्कारः लसति। क्वचिच्च अन्योन्यालङ्कारः सन्दृश्यते। यथा

कश्चित्तरति काष्ठेन सुगम्भीरां महानदीम्।
स तारयति तत्काष्ठं स च काष्ठेन तार्यते।।

अस्मिन् सुभाषिते अन्योन्यालङ्कारः सम्यग् ग्रथितः। तल्लक्षणं च–

अन्योन्यं नाम यत्र स्यादुपकारः परस्परम्।

इत्थं श्रीमद्भिः सत्यव्रतशास्त्रिवर्यैः सङ्कलितेषु सुभाषितेषु नैकविधालङ्काराः राजन्ते। समाजे विद्यमानान् जनान् संस्कार-संपन्नान् कर्तुम् एतानि सुभाषितानि नितरामुपकुर्वन्ति। किञ्च समाजे Law and Order सम्यक्तिष्ठति एतेषां सुभाषितानां पठनेन, आचरणेन च। एवं राष्ट्राभिवृद्धिः संपत्स्यते।

# 15

## इन्दिरागान्धिचरिते मूलत्रयनिरूपणम्

गुल्लपल्लिश्रीरामकृष्णमूर्तिः

विदितचरैव विपश्चितां यत् आनन्दवर्धनस्य प्रसिद्धेयं सूक्तिः

**वाचस्पतिसहस्राणां सहस्रैरपि यत्नतः।**
**निबद्धापि क्षयं नैति प्रकृतिर्जगतामिव।।** इति

इयं सरस्वती अनन्ता दिनदिनप्रवर्धमाना विलसति।

'न काव्यार्थविरामोऽस्ति यदि स्यात्प्रतिभागुणः' इति आभाणकानुसारं प्रतिभा अस्ति चेत् काव्यार्थाः नित्यनूतनाः सम्पद्यन्ते, सम्पत्स्यन्ते च। आवाल्मीकि अद्यतनकविपर्यन्तं नैकानि काव्यरत्नानि उदपद्यन्त, उत्पद्यन्ते, उत्पत्स्यन्ते च। विशेषतः अधुनातनकाव्यसाहित्ये सहस्रशः काव्यमणयः प्रादुरभूवन्। तेषु सत्यव्रतशस्त्रिमहोदयानां इन्दिरागान्धीचरितमहाकाव्यमन्यतमम्।

यद्यपि इदं महाकाव्यं भवति तथापि आधुनिकम् ऐतिहासिकं महाकाव्यम्। ऐतिहासिकतथ्यानि वैदिककालादपि प्रकटितान्यासन्। विशेषतो ब्राह्मणग्रन्थेषु हरिश्चन्द्रोपाख्यानमित्यादीनि विद्यन्ते। तान्येव तथ्यानि लौकिककाव्येषु अपि दृश्यन्ते। कालिदासस्य रघुवंशकाव्येऽपि ऐतिहासिकतथ्यानि सन्त्येव। मेघदूतादिकाव्येष्वपि सन्ति भारतस्य भौगोलिकचित्रणानुरूपं नैकानि तथ्यानि। बुद्धचरितादिकाव्येषु बुद्धस्य विषये तथ्यानां महत्त्वं दरीदृश्यते।

एवं परिशीलयामश्चेत् वाक्पतिराजस्य गउडवहोकाव्ये, पद्मगुप्तपरिमलस्य नवसाहसाङ्कचरिते, बिल्हणस्य विक्रमाङ्कदेवचरिते, कल्हणस्य राजतरङ्गिण्याम्, हेमचन्द्रस्य कुमारपालचरिते, अरिसिंहस्य सुकृतसङ्कीर्तने, बालचन्द्रसूरेः वसन्तविलासे, नयनचन्द्रसूरेः हम्मीमहाकाव्ये, चन्द्रशेखरस्य

सुजनचरिते, राजनाथडिण्डिमस्य अच्युतरायाभ्युदये, गङ्गादेव्याः मधुराविजये, सन्ध्याकरनन्दिनः रामपालचरिते, प्रभुदत्तस्वामिनः पृथ्वीराजविजये, पूर्वभारते च ऐतिहासिकतथ्यानुसारं वर्णनानि दृश्यन्ते।

विशेषतः बाणभट्टस्य हर्षचरितम् ऐतिहासिकतथ्यानि प्रतिपादयत् चरित्रांशानां प्रामाणिकताम् दर्शयति। प्रस्तुतम् इन्दरागान्धीचरितमपि तादृशमेव।

समसामयिकतथ्यस्य ग्रन्थरूपेण लेखनम् नितरां सामंजस्यं भजति। अपि च समसामयिककविः तदानींतनम् इतिवृत्तम् यदि काव्यरूपेण लिखति तत् नितराम् हृदयंगमम् भवति। वाल्मीकिः रामायणम् तदानींतनमेव वर्णयन् अद्भुतम् यशः लेभे। एवमेव व्यासोऽपि महाभारतम् विलिख्य अजरामरां कीर्तिम् प्राप। तद्वदेव ज्ञानपीठपुरस्कृताः सत्यव्रतशास्त्रिणोऽपि इन्दिरागान्धीचरितम् समसामयिकमेव व्यलिखन्। अत्र इन्दिरागान्धीमहाभागायाः पितामहस्य मोतीलालस्य अवदानम् वर्णयन्तः पुनः नेत्रिमहोदयाया जननम् आरभ्य तस्याः प्रधानमन्त्रित्वेन आपत्स्थितिघोषणापर्यन्तम् विंशतिसूत्रप्रणालीवर्णनपुरस्सरम् सञ्जयगान्धिनः पञ्चसूत्रीवर्णनेन सह भारतस्य महिमानम् व्यवर्णयन्। अस्मद्देशः पुनरपि समृद्धो भवेत् दिव्या चास्य कीर्तिः दिशि दिशि प्रसरतु इति इन्दिरायाः स्वप्नाः फलवन्तो भवन्तु, प्रभूतं सस्यम् खनिजं च फलतु लोकाश्च सुखानां पुष्टिभिः समयं गमयन्तु इति शुभकामनया सह अयं ग्रन्थः परिसमाप्तः।

अस्य ग्रन्थस्य संप्रेरकाः भवन्ति सत्यव्रतशास्त्रिणाम् अनुजदेश्याः सुमन-महाभागाः। 1975 वर्षे अयं ग्रन्थः आरब्धः। तदारभ्य प्रायः ईषदूनं वर्षं काव्यरचनायां नैरन्तर्येण अवहिताः सत्यव्रतशास्त्रिणः काव्यमिदं व्यरीरचन्। अस्य ग्रन्थस्य हिन्दी-अनुवादोऽपि डा. जियालालकम्बोजेन अकारि। अस्य आमुखं भारतराष्ट्र काङ्ग्रेस् दलाध्यक्षैः डी. के बारुवा महोदयैः व्यलेखि। तस्मिन्नेव वर्षे भारतीयविद्याप्रकाशनेन अयं ग्रन्थः प्राकाशि।

बाणभट्टस्य हर्षचरितस्य अनन्तरम् एकस्य नेतुः समसामयिककाव्यप्रणयनम् अस्मिन् एव ग्रन्थे जातम्।

अस्य ग्रन्थस्य वस्तुनिर्देशात्मकः मङ्गलश्लोकः नितराम् मनोहरः। यथा–

यस्या ध्रुवं विविधचारुविचारवीचि-
व्यावल्गितो लसति मानसराजहंसः।

या चापि दिव्यधिषणा परिकल्पनाभिः
स्वाभिः करोति धिषणं सुतरामधस्तात्।।
(पूर्व. पीठिका-1)

इन्दिरागान्धीमहाभागां वर्णयन्तः महाकवयः लिखन्ति यत्

नेत्री जनानां हृदयस्य जेत्री भेत्त्री रिपूणामपि दुर्मदानाम्।
सौम्याकृतिः सौम्यगुणाभिगम्या यत्राकृतिस्तत्र गुणा वसन्ति।।

एवम् अत्र राष्ट्रभक्तिः नितरां परिस्फुरति। अतः सम्पूर्णकाव्यस्यास्य भक्ति-रसस्फूर्तिकारिता विलसति। पञ्चविंशतिसर्गेषु विभक्तोऽयं ग्रन्थः महाकाव्यलक्षणं बिभर्ति। यथा

श्लोकैरनतिविस्तीर्णैः काव्यवृत्तैः सुसन्धिभिः।
सर्वत्र भिन्नसर्गान्तैः उपेतम् जनरञ्जकम्।।

इति दण्डिनः वचनम् नितराम् समन्वितं भवति।

पुण्यश्लोकस्य चरितम् उदाहरणमर्हति इति वचनानुसारं पुण्यश्लोका इन्दिरागान्धीमहाभागा अत्र नायिकारूपा विलसति।

प्रायः संस्कृतकाव्यानि पुरुषनायकप्रधानानि भवन्ति। परम् अत्र स्त्रीनायिका प्रधाना भवति। अत्र तन्निष्ठः उत्साहः स्थायिभावताम् एति। अत्र अस्य काव्यस्य समीक्षायाम् अधोनिर्दिष्टाः बिन्दवः प्रधानतया स्वीकृताः।

सोमप्रभसूरिः स्वकीये यशस्तिलकचम्पूकाव्ये एवम् अचकथत्-

त्रिमूलकम् द्विधोत्थानम् पञ्चशाखम् चतुश्छदम्।
योऽगं वेत्ति नवच्छायम् दशभूमिम् स काव्यवित्।। इति।।

अत्र त्रिमूलकम् नाम वैदुष्यम्, चिन्तनम्, अनुभवः। एते त्रयः अंशाः महाकवौ अवश्यम् भवेयुः।

प्रमाणनिरूपणावसरे महिमभट्टोऽपि कथयति-

लोको वेदः तथाध्यात्ममिति।

तदनुसारम् एतत् त्रितयं यत्र भवति स एव महान् कविः। एवम् सम्यक् वैदुष्यं सम्पाद्य सम्यक् चिन्तनं कृत्वा अनुभवेन सह अर्थान् विचिन्त्य शब्दमाध्यमेन कविः काव्यम् लिखति। काव्यलेखने वैदर्भी, गौडी, पाञ्चाली, लाटी, दाक्षिणात्या

इत्यादिभिः पञ्चभिः शाखाभिः कैशिकीकाव्यरूपकल्पवृक्षस्य निर्माणं करोति कविः। तदनुरूपं समीक्षां करोति सहृदयः। तदनुसारं किञ्चिदत्र प्रस्तूयते।

इन्दिरागान्धिचरिते मूलत्रयनिरूपणम्।
सत्यव्रतानां सान्निध्ये विदुषां क्रियते मया।।

महाकवीनां सत्यव्रतशास्त्रिणाम् अपारं वैदुष्यं वयम् जानीमः एव। श्रीमताम् निरुपमं पाण्डित्यं न केवलमाभारतम् आविश्वं प्रसिद्धम् भवति इति निश्चप्रचम्। तदत्र इन्दिरागान्धीमहाकाव्ये तदीया पाण्डिती द्रष्टुम् शक्यते। तेषाम् ऐतिहासिकं ज्ञानम् फ्रांसदेशे स्वतन्त्रतासंग्रामिण्याः जोन्फार्कमहाभागायाः कथाप्रसङ्गे, जलियांवालाभागे स्वदेशजानां गुलिकाभिः हननसन्दर्भे साभ्रमत्याश्रमवर्णने श्यामवनवर्णने शार्मण्यदेशवर्णने च अस्माभिः द्रष्टुम् शक्यते। श्रीमताम् लोकयात्रानुभवविषये फिरोजगान्धीपात्रविशेषस्य परिकल्पने इन्दिरायाः नामकरणविषये दम्पत्योः वैमत्यादिवर्णनसन्दर्भे परिलक्ष्यते। राजनैतिकपरिज्ञानम् इन्दिरागान्धीमहाभागया कृतं गिरिमहाभागानाम् राष्ट्रपतित्वकरणे च दृश्यते। कौटुम्बिकप्रसङ्गः राजीवगान्धी-सञ्जयगान्धीमहाभागयोः जन्मानन्तरम् पित्रोः सुखानुभववर्णने परिलक्ष्यते। शिमलासन्धिप्रसङ्गे राजनीतिपरिज्ञानं सुष्ठु परिज्ञायते।

न केवलमिदं पारम्परीणशब्दार्थपरिज्ञाने स्थालीपुलाकन्यायेन प्रयोगानुसारं विचारः प्रवर्तते। सुपां तिङां च व्युत्पत्तिं सौशब्द्यं कवयो विदुः।।

चिक्राय तद्युक्तमधो च भूमेः

अत्र भूमेः अधश्च खण्डम् इत्यनेन अधुनातनाट्टालिकासु यथा गृहाणि क्रियन्ते तथा न भूमिरपि इत्यवगम्यते।

दुःखाकरः सर्वजनस्य तत्र इत्यत्र दुखम् करोतीति दुःखाकरोति इत्यादि प्रयोगैः शब्दशास्त्रज्ञानं द्रष्टुं शक्यते। एवमेव प्रबुद्धापि बाल्यात् न साबुद्ध चर्चाम् (3. 18) इत्यत्र अबुद्ध इति लङ्प्रयोगः। स्थिताध्यैष्ट रुच्यानि (3.12) इति लुङ्प्रयोगः, निपाठम् निपाठम् पराम् तृप्तिमापम् (3.23) इत्यत्र णमुलन्तप्रयोगः सर्वान् पशुताडमताडयत् (4.16) पशुताडम् इत्यत्र णमुलन्तप्रयोगः, पशुमारममारयंस्तदा (5.5) इत्यत्रापि। अव्ययानां सर्वनाम्नानं च टेः प्राक् अकच् भवतीति नियमानुसारं नैकत्र प्रयोगाः कविभिः कृताः यथा पिता कदाचित् तयका सहैव (10.27)।

असहिष्ट, इत्यादयः लुङन्तप्रयोगाः महाकावीनाम् शब्दज्ञानं गभीरं वेदयन्ति।

अर्थपरिज्ञानेऽपि श्रीमतां गंभीरं वैदुष्यं ज्ञातुं शक्यते। अपि शासनमाततायिभिः सहते क्रूरमिदं भवान् कथम् (5.10) इति तस्य गिरं गरीयसीं (5.12) श्रुतिकर्मीकृतवाननेकशः (5.12) इत्यादिप्रयोगाः नैषधं काव्यं स्मारयन्ति। नैकेषां क्रियापदानां एकत्र प्रयोगे महाकवीनां दाक्ष्यं यथा–

आह चापि दृढवागिमामसौ
याहि शेष्व ननु मास्तु ते चिरम्।
काल्यमेव शयनम् विदांवराः
शैशवे वयसि शोभनं विदुः।। (7.15) इति

अत्र आह, याहि, शेष्व, अस्तु, विदुः इति क्रियापदानि एकस्मिन्नेव श्लोके प्रायुञ्जिषत। एवम् शब्दार्थ–प्रयोगविन्यासैः सुपाम्, तिङां च व्युत्पत्तिः वैशद्यमिति कथ्यते इति यद्वचनम् तन्नितराम् शास्त्रिवर्येषु दृश्यते।

छन्दःपरिज्ञानम् यथा–अत्रैव काव्ये शास्त्रिवर्यैः वसन्ततिलका, उपजातिः, मालिनी, आर्या, शालिनी, भुजङ्गप्रयातम्, अनुष्टुप्, वैतालीयम् (सुन्दरी), रथोद्धता, तोटकम्, द्रुतविलम्बितम्, पुष्पिताग्रा, प्रहर्षिणी, शार्दूलविक्रीडितम्, वंशस्थम्, मन्दाक्रान्ता, विद्युन्माला, पञ्चचामरम्, शिखरिणी, इति विंशतिः वृत्तानि अन्वयुञ्जिषत इति अनेन ज्ञायते। प्रायः संस्कृतप्रसिद्धमहाकाव्येषु प्रसिद्धानि वृत्तानि सर्वाण्यपि अत्र अनुप्रयुक्तानि। न केवलमिदम् धाराप्रवाहरूपेण यदि काव्यं प्रसरति नूतनान्यपि वृत्तानि अनायासेन काव्येषु अहमहमिकया परापतन्ति। अत्र काव्ये काव्यस्य परिसमाप्तौ एकं वृत्तम् परिलक्ष्यते यथा

काव्यमेतदिन्दिरेति
वृत्तबोधकं बुधाः।
एति साम्प्रतम् समाप्तिम्
ईश्वरानुकम्पया।। (25.90) इति

अहो नूतनश्छन्दसामवतारः। अनेन इदमवगम्यते यत् शास्त्रिवर्याः नूतनानामपि छन्दसाम् आविष्कारका इति। अस्य नाम शास्त्रिवर्यैः कृतम् इन्दिरावृत्तमिति। इन्दिरागान्धीचरितस्य पूरकमिदम् वृत्तम् नाम्नापि श्लोके निर्दिष्टम्। अन्ते ते लिखन्ति स्वकीयामाजीविकां परितोषयन्तः शुभं भूयादध्यायकानाम् अध्यापकानाम् च। अपरश्चायं विशेषो यत् सर्वेषु सर्गेषु अन्तिमं वृत्तम् भिन्नमेव प्रायोजि। तेनैव भिन्नवृत्तेन समनन्तरसर्गः आरब्धः। यथा तृतीयसर्गे भुजङ्गप्रयातेन तृतीयसर्गः

निरूढः। अन्ते अनुष्टुप् वृत्तं प्रयुक्तम्। पुनः चतुर्थे सर्गे अनुष्टुप् वृत्तेनैव अन्तिमं निरूढम्।

रसप्रधानाः शब्दार्था गुणालंकारवृत्तयः।
रीतयश्चेयती शास्त्रप्रमेयं काव्यपद्धतिः।।

नैके अलङ्कारा अत्र विन्यस्ताः यथा–उपमा

यत्र स्फुटं भाति, विभिन्नरूपम्
गाङ्गं जलं यामुनमेव चापि।
श्यामासु शुभ्राः शशिनः प्रविष्टाः
पादा यथा सान्द्रवनस्थलीषु।। (1.12)

अत्र उपमालङ्कारः त्रिवेणीसङ्गमवर्णने अत्यन्तं शोभते।

अर्थान्तरन्यासो यथा–

अत्यल्पकालेन बभूव तस्य
यशो विशुभ्रम् प्रथितम् पृथिव्याम्।
अतः श्रिया तं युयुजे मुदा श्रीः
भवन्ति भव्येषु हि पक्षपाताः।। (1.17) इति

यथासंख्यालङ्कारो यथा–

पुत्रीद्वयस्यापि च नाम तद्वत्
कृष्णेति लक्ष्मीरिति चापि चक्रे (1.24)

भाविकालङ्कारो यथा–

यत्र सा दीप्तवदना कृतकार्या मनस्विनी।
भस्मशेषा बभूवाथ पुण्याँल्लोकान् जगाम च।। (4.6)

काव्यलिङ्गम् यथा

दूरे गृहात्सा स्थितिमादधाना
पत्युर्वियोगेन भृशं प्रदूना।
सुदुःखितैकान्तनिवासहेतोः
स्वास्थ्यं न लेभे रुचिरेऽपि देशे।। (10.8)

उत्प्रेक्षा यथा

**कङ्कालशेषातिकृशाङ्गयष्टिः**
**तेजस्विनी शुष्कशमीलतेव।**
**शय्यां गता धूसरवक्त्रकान्तिः**
**प्रभातकल्पा रजनीव साभात्।।** (10.10)

एवमाद्याः अनेके अर्थालङ्कारा रसानुरूपं महाकवेः लेखन्या अत्र समागताः। एवं शब्दालङ्कारा अपि अत्र निविष्टः यथा–

**तस्या इति प्रासरदन्तरङ्ग–**
**सरोवरे मोदतरङ्गभङ्गः** (10.37)

अत्र अनुप्रासः नितराम् शोभते।

**एवम् विनीता विविधम् विनीता**
**कथादिकैः ज्ञानचये, प्रतीता** (10.38)

अत्र यमकालङ्कार अत्यन्तम् शोभावहो भवति।

काव्यशोभाकराः गुणाः अपि अत्र विशेषतः अनुसंहिताः। प्रायः काव्येऽस्मिन् प्रसादगुणो भवति। पठनसमनन्तरमेव अर्थस्फूर्तिः जायते।

**स्वतन्त्रः कथम् सम्भवेदेष देशः**
**कथञ्च स्वराज्यं भवेदत्र वेति।**
**स्वदेशप्रिया हन्त तान्तान्तरङ्गाः**
**निजम् कालमार्ता विनिन्युः कथञ्चित्।।** (3.10)

अत्र पूर्वार्धे प्रसादः उत्तरार्धे च माधुर्यम्।

ओजोगुणो यथा–

**राष्ट्रं पृथक्त्वावदतोऽस्तु तेषाम्**
**पृथक् पुनर्नस्तदिहास्तु चैव।**
**इत्येवमासीन्मतमेतदीयम्**
**परस्परस्यैव विनाशकारि।।** (19.3)

अत्र वैदर्भी रीतिः अनुश्रुता भवति। यथा

**अथ केवलमैकदैव सा सुहृदाम् प्रेरणमभ्युपेयुषी।**
**पदमुच्चतरं मनस्विनी पितुराज्ञावशमभ्युपागमत्।।**
(20.26)

एवंरूपेण परिशील्यमाने महाकवीनाम् सत्यव्रतशास्त्रिणां नैकशास्त्रपारङ्गतत्वम् निरूपितम् भवति। अथ चिन्तनविषये विचारयामः महाकवीनां चिन्तनम् अतीव मार्मिकम्। अत्र समसामयिकम् इतिवृत्तं तत्समक्षमेव वर्णयद्भिः तैः सम्यक् विभज्य तत् प्रदर्शितम्। अत्र मोतीलालस्य जीवनयात्रा जवाहरस्य जीवनम् इन्दिरागान्धी-महाभागायाः जीवनशैली पुनः तदीयपुत्रयोः कथानकम् च उपावर्णि। वस्तुतः राजनेतृणां समक्षं चाटुकारिता कर्तव्यत्वेन आपतति। परं महाकविरयं चाटुकारितां विहाय तथ्यदर्शनं महता चिन्तनेनैव अकरोत्। अनेकाः घटना अत्र वर्णिताः सन्ति, तासां सर्वासामपि घटनानां यथानुपूर्वं यथाक्रमञ्च वर्णनं भवति। इन्दिरायाः कृते जवाहरेण कारावासात् प्रेषितानि पत्राणि नितरां मार्मिकाणि कविः अचित्रयत्। जवाहरमहाभागः कारावासं करोति स्म। तस्मिन्नेव समये इन्दिरामहाभागायाः जन्मदिवसः आगतः। तत्र एकस्य चारस्य माध्यमेन पत्रमेकम् स प्रेषितवान्।

आह वत्सल इमां च विपश्चित्
पुत्रि नास्ति मम किञ्चन तुभ्यम्।
दातुमत्र विषमस्थितिकस्य
तेन पत्रमुपदामधिगच्छ।। (12.20)

एवं पत्रम् पठन्त्याः इन्दिरामहाभागायाः
हृदये ज्ञानभानुरुदियाय
एवम् कथयति यथा–

तत्र पत्रकवरे निबबन्ध
नैकदेशगतमेतदुदन्तम्।
वाचनेन सममेव तु यस्य
ज्ञानभानुरुदितो हृदयस्य।।

एवं षण्णवतिशतं पत्राणि प्रेषितानि।

इन्दिरागान्धिमहाभागायाः फिरोज्गान्धीमहाभागस्य च विवाहप्रसङ्गे पितुः जवाहरस्य चिन्तनं साक्षात् कविः स्वकीयचिन्तनमिव वर्णयति। यथा–

कन्यापितास्मि हितमित्यवधार्य वच्मि
कार्यं विचार्य करणीयमिह त्वयात्र।
सङ्कल्पमात्रवशगो न विनिर्णयोऽयम्
पूर्वम् परञ्च तनये प्रविचारयेह।। (10.3)

भेदोऽस्ति कश्चिदुभयोः प्रकृतौ च पृष्ठ-
भूमौ च हन्त युवयोरनुपेक्षणीयः।
एवं विधेहि सुखिता भवितासि येन
नातः परम् खलु भवेन्मम किञ्चिदिष्टिम्।। (15.4)

अत्र कण्वः सत्यव्रतेषु आविष्टः।

इन्दिरामहाभागायाः अध्ययनं सम्यक् न जातमिति पितुः उद्वेगः बहुधा वर्णितः महाकविना। अनन्तरं तयोः विवाहं समर्थयन् कविरेवं लिखति,

नेमां प्रदातुमभिलष्यति पारसीक-
यूनेन्यधर्मगत इत्यभिलक्ष्य विद्वान्।
विप्रः पिता स्वतनयाम् इति तत्र तस्य
स्वोपज्ञमेव खलु भाष्यमिदं बभूव।। (15.14)

एषोऽस्य धर्म इति जातिरथास्य वैषा
वर्णोऽस्य वायमिति वास्य च वेष एषः।
एतादृशाः खलु विचारसरण्य एव
प्रादुर्भवन्ति महतां न हि मानसेषु।। (14.16)

आधुनिकस्त्रीजनानां विषये स्वकीयं मन्तव्यम् प्रतिपादयति यथा-

मनस्विनाम् तावदुपोढसत्वः
विपत्सु मग्नोऽप्यसुखस्थितोऽपि।
न स्त्रीजनः प्राकृतवत्कदाचित्
चेष्टेत शैलप्रतिमस्वभावः।। (6.11)

एवमादिभिः उदाहरणैः महाकवीनां चिन्तनधारा स्पष्टतया प्रतिभाति। अथ विचार्यते अनुभवविषये।

### 3 अनुभवः-लोकः

महाकविः शार्मण्यदेशं पर्यटीत् अतःस स्वानुभवम् वर्णयति। कमलानेहरू-महाभागायाः क्षयरोगनिवारणार्थं शर्मण्यदेशं सा आनीता इति। तत्र श्यामवनवर्णनम् कुर्वन्

दीर्घाणि दीर्घैः तरुभिर्युतानि
ग्रामैः पुरैः चान्तरितानि तत्र।

विश्रामकामैः श्रमकर्षितैर्वा
नानाजनैश्चापि समाश्रितानि।। (10.4)

प्रायः गृहे शिशूनां जनने प्रथमतः चिन्ता भवति शिशूनां नामकरणे। तत्र पित्रोः पितामह्योश्च अभीष्यनुसारं नाम विधीयते गृहेषु। इन्दिरायाः नामकरणोत्सवे अयं विवादः प्रवृत्तः। यथा–

पितामही कर्तुमियेष नाम
पौत्र्याः स्वसंकल्पितमिन्दिरेति।
पिता तु तस्याः प्रियदर्शिनीति
ववाञ्छ नामापरमेव कर्तुम्।। (2.10)

अत्र एवम् विवादे प्रवृत्ते माता कमला सन्धिं करोति यथा

नामद्वयम् तावदियं बिभर्तु
नाम्नी उभे युक्ततरे मते मे।
लोके समाख्याद्वयकेन तावत्
ख्यातास्तु कन्येयमनन्यरूपा।। (2.13)

यद् इन्दिराप्रियदर्शिनी फ्रान्सदेशजायाः जोन् फार्क नामिकायाः उदन्तं श्रुत्वा अतीव उद्विग्ना, तदा स्वयं स्वगृहे एव तादृशं दृश्यमभिनयति। इति वर्णयन् कविः लिखति

एकदा धात्र्यपश्यत्ताम् मीलिताक्षियुगां शुभाम्।
स्तम्भमेकं समाश्रित्य बाहुभ्यां परिवेष्टितम्।।
स्थितामव्यक्तवचनां शूलारोहणमुद्रया।
अनुकुर्वती वीरकन्यां जोनफार्केतिनामिकाम्।।
भास्वरो मुखवर्णोऽस्याः सुतराम् पर्यलक्ष्यत।
पद्मयुगं शिखिनो ज्वाला विशन्तीरिव सान्वभूत्।।
दृष्टा धात्र्या स्थितावस्यां ललज्जे बालिका भृशम्।
न च कस्मैचनाचष्ट धात्री तच्चेष्टितं प्रिया।।
(4.9–12)

एवमादिघटनासु बालक्रीडासु शिशूनां मानसानुभवः कविना चित्रितः इति स्वीयानुभवः अत्र सम्यक् परिलक्ष्यते।

सम्वादानाम् आलापानां च विषये सिद्धहस्ताः कवयः अत्र सम्यक् परिलक्ष्यन्ते।

ददर्श चात्र ह्यधिकारिणं सा
सम्प्रार्थयामास सदस्यतां च।
कांग्रेसनाम्नः सदसः शुभस्य
पुत्रीन्दिरा नाम जवाहरस्य।।
अल्पं वयस्ते ननु गच्छ मुग्धे
न त्वादृशा द्वादशवर्षदेश्याः।
बालाः क्षमा अस्य सदस्यताया
इत्येवमाहाधिकृतः स तां स्म।।
विंशेऽत्र वर्षेऽस्ति सदस्यताप्ति-
रष्टादशे वा खलु सम्भवेत्सा।
जनस्य तावद्वयसः स्थितस्ये-
त्येवास्ति बाले नियमोऽत्र क्लृप्तः।। (8.5-7)

कवेः हास्यप्रियता गान्धीमहाभागायाः काङ्ग्रेसबालसभानिर्वहणे, दृश्यते यथा

किन्नामाम्ब भवेन्मे
सङ्घटनं नूतनं ब्रूहि।
स्निग्धा मय्यसि भूयः
कुशला च कुशाग्रधीश्च त्वम्।।

ईषत्स्मितं प्रकृत्या
वानरसेनेति नाम सोचे द्राक्।
कार्यं नो नो जननी
बहु मन्यत इत्यतोऽभवन्मतिस्तस्याः।।
विमनायितां मनाक् तां
परिलक्ष्याम्बा मनस्विनीमाह।
न सुते नाम्नानेन
खेदस्ते मानसे भवतु।।
पूर्वं युद्धे यद्वद्
वृत्ते रामस्य रावणेन सह।

रामस्यासीद्विहिता सहायता
वानरैस्तथैव क्रियते नस्त्वया च त्वद्वयस्यैश्च।। (9.13-16)

यदा इन्दिरा बालसङ्घस्य अध्यक्षा आसीत् तदा सा प्रतिदिनं सर्वान् प्रबोधयति स्म। किन्तु तदीयं भाषणं श्रोतुम् सर्वे न प्रभवन्ति स्म। तदा कविः लिखति

एको दृढाङ्गोऽभवदत्र बालो
विमुक्तकण्ठस्तमयोजयत्सा।
वाचो निजायाः खलु सङ्क्रमाय
सोऽप्याख्यदन्यं स परं क्रमेण।।
एवं समैरर्थ्यमिदं वचोऽस्या
बालैः समासीत्सुकरं ग्रहीतुम्।
दूरध्वनिक्षेपणयन्त्रकार्य-
मेवं वितेने कुशलैः कुमारैः।।
कृत्यानि तावत्सुतरां कठोरा-
ण्युपायसाध्यानि भवेयुरेव।
नोद्योगमात्रं फलसिद्धिहेतु-
स्तत्रास्त्युपायोऽपि समेषणीयः।। (8.18.20)

एवं काव्ये अस्मिन् परिशील्यमाने महाकवेः यदपेक्षितं पाण्डित्यम् अनुभवः, चिन्तनम् एतत् त्रितयं श्रद्धा वित्तं विधिश्चेति समागतम्। नूनमयं महान् कविः अत्र विराजते तत्समक्षं तदीयं काव्यम् दिवसकरनीराजनविधिवत् प्रादर्शि यथामति। आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्। तथाऽपि इदमस्तु

पाण्डित्यम् विपुलम् महाननुभवस्सच्चिन्तनं नूतनम्
मान्यं तत्त्रितयं महाकविवरे सत्यव्रते दृश्यते।
भाग्येनैव मयात्र दर्शितमिदं तेषां समक्षं बुधाः
गोष्ठीयं विदुषां च सङ्गतिरियं सत्यव्रतः प्रीणताम्।।
धन्योऽहं भवदीयकर्णकुहरे निक्षिप्य वाणीमिमां
कन्यां योग्यवरे निधाय नितरां सन्तुष्टदाता यथा।
धन्यो धन्यतमश्च तत्र भविता विद्यालयोऽयम् मुदा
धन्योऽयं खलु रामकृष्णविबुधो दैव्या गिरः सेवकः।।



इति शम्

# 16

# आचार्यसत्यव्रतशास्त्रिणां शोधलेखाः

श्रीनिवासः

आचार्यसत्यव्रतशास्त्रिणां शोधलेखाः विविधासु शोध-संचिकासु तथा अभिनन्दनसन्दर्भेषु च मुद्रिताः एकत्रितास्सन्तः कश्चन अनन्तः अगाधश्च शोधसागरो भवति, यत्र प्रत्येकमपि वाक्यमेकमनर्घं रत्नम्।

अर्धशतं वर्षाणां विज्ञानतपसः लेखनकृषेश्च फलानि सार्धशतं मुद्रिताः शोधलेखाः प्रायशस्तावन्त एवामुद्रिताः। 1930 वर्षे संजातस्य श्री सत्यव्रतशास्त्रिणः शोधलेखाः 1998 वर्षे प्रसिद्धासु शोधपत्रिकासु स्थानमभजन् इति महापण्डित्यमेतेषां यौवने एव सम्प्राप्तम् इति ज्ञायते। शोधनिबन्धा इमे Discovery of Sankrit Treasures इति शीर्षकेण सप्तसु पुस्तकेषु संघटिताः।

1. Grammar and Linguistics
2. Epics and Purāṇas
3. Classical Sanskrit Literature
4. Modern Sanskrit Literature
5. Philosopry and Religion
6. Southeast Asian Studies
7. Society and Culture

इमे आङ्गलभाषायाम् आधिक्येन, संस्कृते हिन्द्यां च न्यूनतया वर्तन्ते।

श्रीसत्यव्रतशास्त्रिणां भाषा रमणीया पाण्डित्यपूर्णा च। रचनाशैली पाठकमनांस्यावर्जयति। सरसकाव्यपठने यादृशी तत्परता तादृशी एवात्रापि अनुभूयमाना सद्यः परनिर्वृति-रूपं प्रयोजनं सम्पादयति।

आङ्गले संस्कृते च समानाधिकारः, सुन्दराविष्कारः। सर्वत्र विषयारम्भं तु नूतनानामपि पाठकानां सुलभावगाहतया उपक्रम्य, विचारपूर्णं परिशीलनं बहुधा बहुग्रन्थसमालोचनेन सप्रमाणं सयुक्तिकञ्च विविच्य सोदाहरणमुपनिबध्नन्ति एते आचार्याः।

अन्ते च , तद्विषये ततोऽप्यग्रे किं वा आलोचनीयम् अन्वेषणीयं च वर्तत इति सूचयन्तः पाठकानां परिशोधनासक्तिमुत्पादयन्ति, प्रोत्साहयन्ति च। परिशोधनपद्धतेः अद्भुतं समग्रं च स्वरूपं द्रष्टुं दर्पणसदृशा इयं निबन्धपरम्परा। श्रीसत्यव्रताचार्याणां बुद्धिविभवः सर्वव्यापी विभुः। न केवलं भारतीयानाम् अपि तु शर्मण्य-पोलेण्ड इत्यादिदेशीयानामपि संस्कृतविषयक-विचारधाराः कथं प्रवहन्तीत्यपि प्रबोधयन्तः एतल्लेखाः साहित्य इव गुणादर्शाः।

1. Contribution of Muslims to Sanskrit in Medieval Period
2. Modern Christian Literature in Sanskrit
3. Ethics in Christianity and Hinduism
4. Seculer Concept of the World
5. Religions in the light of Hinduism
6. वैदेशिकविदुषां संस्कृतरचनाः
7. थाईलैण्ड में मुस्लिम संस्कृत विदुषियाँ

इति निबन्धाः स्वदेशीयानां विदेशीयानां च पण्डितानां समानं चिन्तनं ज्ञानं च प्रकटयन्ति।

## Grammar and Linguistics

अत्र व्याकरणस्य भाषाशास्त्रस्य च शोधलेखास्सन्ति। भाषाविषये तत्रापि निरुक्तस्य सम्बन्धे

Etymologies in the *Devībhāgavata* इति आङ्गलनिबन्धः यादृशो विषयविचारकः मधुरवाग्भूषितश्च, तादृश एव संस्कृते "महाभारते निर्वचनानि" इति शोधप्रबन्धः। उभयत्र निरुक्तं गहनमालोकयन्ति श्रीसत्यव्रतशास्त्रिवर्याः।

व्याकरणसिद्धान्तानां न्यायशैल्या प्रतिपादनं बह्वल्पसंख्यानां मेधाविनामेव साध्यम्। "समासविचारः, धात्वर्थविचारः, स्फोटविचारः" इति विषयाः आह्लादिन्या न्यायशैल्या परिष्कृता इत्यनेन एतेषां तीक्ष्णधिषणा अभिव्यज्यते।

निबन्धाः एते न शोधविषयकाः अपि तु सिद्धान्तग्रन्थरूपाः एव परिलक्ष्यन्ते। एवं योगवासिष्ठादयो गहना विषयाः एतैरभिस्पृष्टाः स्वीकृताः स्वायत्तीकृताः, मथिताः सोपज्ञमाविष्कृताश्च राजन्ते।

इतरभाषावाङ्मयस्य संस्कृतानुवाद इति प्रक्रिया कैश्चित् पण्डितैस्समादृता, या संस्कृतवाङ्मयपरिपुष्टये नितरामपेक्षिता। प्रक्रियेयं न सुलभा, मूलकर्तुः आशयानामनुकूलभाषामाध्यमेन, तावतैव भावसौन्दर्येण पुनरभिधानीयत्वात्। शब्दार्थविषयकाः नैकाः समस्याः पदे पदे दृश्यन्ते।

"अनुवाद की दिशा में डा. राघवन् का योगदान"

"मैकडोनल कृत व्याकरण का हिन्दी अनुवाद-समस्यायें और समाधान"

"शब्दों के विकास की बहुमुखी धारा"

"संस्कृत मे कारकों की विवक्षाधीनता"

इत्यादयो शोधलेखाः अनुवादस्य बहुविधान् कोणान् विचारयन्तः तत्कर्तृणां पाठकानां च सूपयोगिनो भवन्ति।

लावण्यपदनिष्पत्तिविषये, के. सि. चटर्जी तथा, जि. बि. पल्सुले इति विदुषोः अभिप्रायमनुसृत्य सप्रमाणं खण्डयन्ति श्रीशास्त्रिणः-

लवणस्य भावः लावण्यम् इति व्युत्पत्तिः। चटर्जी महोदयस्तु श्रीमद्रामायणे प्रयुक्तात् रामणीयकपदात् भ्रंशरूपं (रामण्यक) पदमभिप्रेत्य, तत्र रेफस्य लकारं ककारस्य लोपं, मकारस्य वकारत्वेन विपरिणामं चोत्प्रेक्ष्य लावण्यशब्दं निष्पादयति। सार्थकतां सम्पादयितुं च यतते।

अयमेवाशयः पल्सुले महोदयस्यापि। लवणस्य भाव इत्युच्यते चेत् लवणसम्बन्धः लावण्यस्य मर्यादां ह्रासयतीति तन्मन्तव्यम्। तदिदं खण्डयन्तः शास्त्रिवर्याः 'लवणस्य भावः' इति यथार्थां व्युत्पत्तिं समर्थयन्ति। लवणं स्फटिकसदृक्षं कान्तिप्रतिफलकं, पारदृश्यं च भवति तादृशं कान्तिवत्त्वमाधारीकृत्यैव मौक्तिककान्त्यौपम्यम् मुक्ताफलेषु छायायास्तरलत्वमिवान्तरं प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते।। इति

लावण्यमिदं रमणीयकापेक्षयाऽपि विशिष्टम्। रूप-कान्तिमाधुर्येभ्यः उन्नतम्। लवणे एव तादृशं लक्षणमस्तीति तदैव युज्यत इति श्रीशास्त्रिणः विवृण्वन्ति।

Southeast Asian Studies—इति संकलने थाईलाण्ड् मलेषिया, इंडोनेषिया, कंबोडिया इत्यादि देशेषु स्वीयान् अनुभवान् चित्रयन्ति। तत्रत्यानां संस्कृतविदुषां, विश्वविद्यालयानां, भगवन्मन्दिराणां, ग्रन्थालयानां, उत्सवानां ते प्रस्तुतिमाचरन्ति।

संस्कृतस्य भारतीयसंस्कृतेश्च प्रभावेण तत्तद्देशभाषाभिवृद्धिः, प्रजाप्रवृत्तिः शिलालेखाः, नामसादृश्यम् इत्यादयो विशेषाः सूक्ष्मेक्षिकया परिशीलिताः। इमे निबन्धाः भारतीयानां इतरदेशस्वरूपपरिचयाय, तत्तद्देशगमनाय च करदीपा इव पथप्रदर्शका विद्योतन्ते।

Modern Sanskrit Literature इति सङ्कलने द्वादश शोधलेखाः विद्यन्ते यत्र सप्त आङ्ग्ले एकः सस्कृते, चत्वारः हिन्दीभाषायां च सन्ति। आदौ विशंति शतकस्य पद्य-गद्य-नाटक-चम्पू-भाषाशास्त्रसम्बद्धाः ते उपनिबद्धाः। गद्यरचना तावत् नानाविधैः विषयवस्तुभिः प्राचीनकालापेक्षया विस्तृतिं भजते। लेखनसम्बद्धैः विरामार्धविरामोर्ध्वशृङ्गारिभिश्चिह्नैरलङ्कृता सुस्पष्य भाषा पाठकसौकर्याय प्रवर्तत इति प्रशंसन्ति श्रीशास्त्रिवर्याः। आङ्गलसाहित्येन प्रभावितानां गद्यकाव्यानां विशदः परामर्शः करणीय इति पण्डितान् चोदयन्ति। यद्यपि उपन्यासरूपा नूतना प्रक्रिया प्रशंसनीया तथापि विदेशेषु प्रसिद्धाः अपराधपरिशोधनात्मकाः उपन्यासाः संस्कृते नायान्तीति निर्दिशन्तः आगामिनि काले इतोऽपि नवीनत्वं गद्यरचनायामायास्यतीति आशंसन्ते श्रीसत्यव्रतशास्त्रिणः।

आधुनिकनाटकविमर्शने रङ्गमञ्चनिर्माणादिकं विचार्य नवीनसांकेतिक-विज्ञानसाहाय्येन कथं वा प्राचीनानि दृश्यकाव्यानि अभिनेयानीति ते सोदाहरण-मुपदर्शयन्ति। केचन नाटककाराः श्रीरमेश खेर इत्यादयः स्वीयेषु मदनदहनादिषु रूपकेषु स्वयमेव तादृशीः सूचनाः अकुर्वन्निति विशदीकुर्वन्ति। पद्यकाव्यनिबन्धने नूतनच्छन्दसामाविर्भावः यथा दोहा, सोरठा, चौपाई इत्यादीनां हिन्दीछन्दसां कुत्रचित् उर्दूछन्दसामपि विनियोगः 'कव्वाली' 'गजल्' इत्यादीनां रचना च वर्तत ते इति संदर्शयन्ति।

'अकविता' यत्र छन्दसां प्रयोगो न भवति सा विंशतिशताब्द्याः वरकल्पा इति स्तुवन्ति। अनुवादकाव्यान्यपि नूतनतायाः कश्चिदंश एव। शताधिकानि पद्यकाव्यानि विंशतिशतके संरचितानि इति सन्तुष्य भवन्ति श्रीशास्त्रिणः।

भाषासम्बन्धिनि शोधलेखे प्राचीनसंस्कृतात् नवीनसंस्कृतस्य भेदमुपदर्शयन्ति। इतरभाषासम्बन्धेन संस्कृत-रचनायां संभूतं नूतनत्वं प्रपञ्चयन्ति।

Modern Christian Literature in Sanskrit इति निबन्धे क्रीस्तुचरित्रसंवर्णकानां काव्यानां परिचयो दत्तः। 1808 संवत्सरे प्रथमवारं The Bible ग्रन्थः संस्कृते अनूदितः। श्रीलक्ष्मीधरशास्त्री इत्यादयो विद्वांसः स्वतन्त्राणि काव्यान्यलिखन्। श्री पी०सी० देवसियामहोदयेन विरचितं क्रिस्तुभागवत-महाकाव्यं विंशतिशतके सुप्रथितम्।

काव्यमाधुर्यप्रदर्शनाय बहून् श्लोकानुद्धरन्ति शास्त्रिवर्याः। सोमवर्मराजा "श्री येशुसौरभम्" इति लघुकाव्यस्यारम्भे संस्कृतसंप्रदायप्रभावेण सरस्वतीं प्रार्थयते-या तु संगीतसाहित्यकलाचैतन्यरूपिणी। सतामाधारभूतां तां वन्दे विद्याधिदेवताम्।। इति।

A Collection of Sanskrit Plays इति लेखे आङ्गल-पदानां संस्कृतीकरणविषये ते विपुलां चर्चामारचयन्ति। अनुवादकानामयं निबन्धः शब्दकोश इव सहायकः रचनाकौशलस्य शिक्षकश्च भवति।

पश्चात् महालिङ्गशास्त्रिणः कालिदासचरितसंग्रहं, द्वितीयस्य सर्फोजी महाराजस्य कुमारसंभवचम्पूकाव्यं डा० राघवन् महोदयानां कवितानां च विमर्शमाचिन्वन्ति श्रीशास्त्रिणः।

वैदेशिकविदुषां संस्कृतरचनाः इति संस्कृतभाषानिबद्धे शोध-पत्रे शर्मण्यदेशीयानां बलद्स्मित्, कोबेल्, केपैल्लर प्रमुखानां कृतीः परिचाययन्ति।

जातो वंशे विजयवचनात्प्राप्तकल्याणनाम्नि विद्वान् यो मे गुरुरपि सखा विद्धि सोऽशीतिवर्षः। आचार्यस्य प्रविश भवनं तस्य पत्नीप्रशिष्टं गाढग्रन्थं वद सुमधुरं प्राज्ञविज्ञं पठन्तम्।। इति श्लोकः मेघदूतानुकारी निर्दिष्टः।

पायरनामा श्रीशास्त्रिवर्याणां सखा यत् पत्रमलिखत् तत्र भाषासौन्दर्यं, पाण्डित्यं च प्रस्फुटं भवति। यथा-महाकवयः सत्यव्रतपण्डिताः। सस्नेहमभिवादनानि।

अतिदीर्घकालं तत्रभवद्भ्यः पत्रं न प्रेषितम्। तत्रभवन्तो मम दुश्चरितं मर्षयन्त्विति मम प्रार्थना। तत्रभवतां पत्रमतोषयदेवावाम्। पुर्या अपक्रम्य सुखसुप्तौ शान्तिनिकेतनमगच्छाव तत्र प्रोफेसर बनर्जी महाभागा रेलयानस्थानमागम्यावां विश्वविद्यालयस्यातिथिभवनं नीत्वा विश्वविद्यालयं रवीन्द्रनाथठाकुरमहाभागानां

निवेशनानि अदर्शयन्। आवां शान्तिनिकेतने तिष्ठन्तावतुष्याव। शान्तिनिकेतनेऽहोरात्रं स्थित्वा काल्कटनगरं प्रातिष्ठावहि। रेल्यानविलम्बेन काल्कटमहानगरं मध्यनिशायामेव प्रापद्यावहि। तत्र प्रोफेसर मुखर्जी महाभागानामगारे व्यश्राम्याव। शनिवासरे प्रोफेसर मुखर्जी महाभागा नवभारतीयकौतुकागारे प्राचीना मूर्ती: चित्राणि चादर्शयन्। तन्नगरेऽपि तिष्ठन्तौ तुतुषिव। इत्यादि।

हिन्दी भाषायां संलिखिता:

1. "संस्कृत के अर्वाचीन समस्याप्रधान रूपक"

2. "हरियाणा के आधुनिक संस्कृतसाहित्यकार"

3. अनुवाद की दिशा में डा. राघवन् का योगदान

4. सुनीतिकुमार चाटुर्ज्या कवि के रूप में

इति शीर्षका: निबन्धा बहुविशेषसमन्विता विराजन्ते। अन्ते च श्रीसत्यव्रतशास्त्रिणां रचनाशैल्या: स्थालीपुलाकन्यायेन कश्चनोद्धार:-आङ्गले-

Semantics is always an interesting study. To know how words undergo changes in meanings and what processes, psychological, historical or political effect them, is the most rewarding to a sincere researcher. Words have their own stories to tell and they tell them in a charming way. Simply one has to attune one's ears to the tales secretly whispered into them. The tales may not be quite intelligible, a thick crust of our ignorance may have made them quite unfamiliar to us, the running sands of time may have rendered them obsolete and difficult to understand. Yet the words speak and we have to listen to them.

(Grammar & Linguistics, Sanskrit Semantics,. p. 43)

विदेशेषु सन्ति नैके संस्कृतविद्वांस:। तत्र संस्कृताध्ययनपरम्परातिपुरातनी। संस्कृतवाङ्मयं तत्रत्या विपश्चिदपश्चिमा: सम्यक् परिशीलयन्ति, गूढं च तद्रहस्यमुद्भिन्दन्ति, सूक्ष्मेक्षिकां च स्वकीयाममन्दाभियोगं च स्वकमभिव्यञ्जयन्ति। एवं सत्यपि विरला एव तत्रत्या: संस्कृतेन वक्तुं प्रभवन्ति तल्लेखने वा। न तेन तेषां संस्कृतपाण्डित्यं पल्लवग्राहीति कदाचिदपि शङ्कनीयम्। संस्कृतव्यवहार-परम्पराया अभाव एव तत्र हेतु:। न हि संस्कृतं तदीया भाषा। संस्कृतव्यवहारस्या-

वसरोऽपि तत्र नास्ति। तेन यदि तत्रत्याः संस्कृतव्यवहारेऽक्षमास्तर्हि न तत्र किमपि चित्रम्। इदमेव तावच्चित्रं यदेवं स्थितेऽपि, तत्र संस्कृतव्यवहारपरम्पराऽभावेऽपि, सन्ति केचन तादृशा विद्वांसो ये संस्कृतेन पद्यानि रचयन्ति, निबन्धान् निबध्नन्ति, पत्रादिकमपि सुहृज्जनेभ्यः संस्कृतेनैव प्रेषयन्ति। असाधारणस्तेषामस्यां वाचि समधिकारः। प्रसन्नमधुरश्च तेषां वाग्गुम्फः। निदर्शनार्थं तेषु कतिपयेषां माधुकर्या वृत्त्या सञ्चिताः संस्कृतकृतीरत्र भारतीयानां संस्कृत-विदुषां मनोविनोदार्थं प्रस्तुमः (वैदेशिकविदुषां संस्कृतरचनाः, p. 131)

इत्थं शोधलेखानपि काव्यभाषया विलिखन्तः आचार्यसत्यव्रतशास्त्रिणः विमर्शकसहृदयज्ञानपीठे सुप्रतिष्ठिताः विराजन्तेतराम्।

# 17

# सत्यव्रतशास्त्रिप्रणीते श्रीरामकीर्त्तिमहाकाव्येऽलङ्कारपर्यालोचनम्

अजयकुमारनन्दः

अलङ्कारः काव्यस्य शोभाधायको भवति। अलङ्कारेण विना काव्यस्य शोभा न वर्द्धते। तस्मादस्माकं पूर्वजालङ्कारिकाः काव्येष्वलङ्काराणां सन्निवेशं चक्रुः। आधुनिकेऽस्मिन् काले सत्यव्रतशास्त्रिप्रणीते श्रीरामकीर्तिमहाकाव्ये अलङ्कारपर्यालोचनमित्येतत् शीर्षकमधिकृत्य यथामति मया अत्र चर्च्यते। तत्रादौ–

**अर्थान्तरन्यासालङ्कारः**

सलक्ष्मणश्च व्यनयत्स कालं बम्भ्रम्यमाणो विपिनान्तरेषु।
तत्रापि कष्टं न हि तं मुमोच छिद्रेष्वनर्था बहुलीभवन्ति।।

(श्रीराम. की.म.5.18)

श्लोकेऽस्मिन् रामस्य वनवासकालविषये कविना अचर्चि। रामः लक्ष्मणेन साकम् अरण्ये भ्रमन् समयं व्यनयत्। तत्र सः कष्टञ्चावाप इत्ययं विषयः मुख्यः भवति। पुनः छिद्रेष्वनर्थाः बहुलीभवन्ति इति सामान्यकथनं भवति अतः अन्यार्थस्यागमनस्य कारणात् अर्थान्तरन्यासालङ्कारो भवति तल्लक्षणं यथा काव्यप्रकाशे–

भवेदर्थान्तरन्यासः यत्सामान्यविशेषयोः।।

यत्र सामान्यविशेषयोः विशेषसामान्ययोः च कथनं भवति तत्र अर्थान्तरन्यासालङ्कारः। अत्र रामस्य वनगमनमेव विशेषविषयः तथा छिद्रेष्वनर्था इत्यत्र सामान्यविषयकथनात् अर्थान्तरन्यासालङ्कारः भवति।

**उपमोत्प्रेक्षालङ्कारौ-**

असम्भवं हेममृगस्य जन्म तथापि सीता लुलुभे मृगाय।
प्रायः समासन्नपराभवाणां धियो विपर्यस्ततरा भवन्ति।।
(राम.की.म. 6-29)

पद्येऽस्मिन् उपमोत्प्रेक्षालङ्कारौ वर्तेते। तत्रादौ उपमालङ्कारः।

अत्र हेम उपमानम्। मृगः उपमेयः। तथा इति उपमावाचकशब्दः। पराभवः विपर्यस्तः च साधारणधर्मौ। एतेषां समेषां चतुर्णां मेलनेन पूर्णोपमालङ्कारः भवति।

**उत्प्रेक्षा-**

'सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत्' इति।।(का.प्र.)

यत्र प्रकृतवस्तुनः (उपमेयस्य) स्थाने अप्रकृतवस्तुनः (उपमानस्य) सम्भावना क्रियते तत्रोत्प्रेक्षालङ्कारः भवति। तथा च यत्र उत्प्रेक्षावाचकः प्रायः-अपि-मन्ये-शङ्के-ध्रुवम् इत्यादि शब्दानां व्यवहारः जायते तत्र उत्प्रेक्षालङ्कारः भवति। यथा काव्यादर्शे-

मन्ये शङ्के ध्रुवं प्रायः।। (काव्यादर्शः)

श्लोकेऽस्मिन् अपि प्रायः इत्यनयोः द्वयोः शब्दयोः व्यवहारकारणात् उत्प्रेक्षालङ्कारः। तथा च पृथिव्यामस्यां सुवर्णमृगस्योत्पत्तिः असम्भवा एतत् ज्ञात्वापि किमर्थ तमप्रकृतं (उपमेयम्) प्रति सीतायाः आसक्तिरुत्पन्ना येषां जनानां पराभवसमयः सन्निकटो जायते तेषामीदृशी स्थितिः जायते इति कारणात् उत्प्रेक्षालङ्कारः।

केचिदत्र अर्थान्तरन्यासालङ्कारः अस्तीत्यङ्गीकुर्वन्ति तत्कारणं तु यत्-मृगस्य वर्णनं मुख्यं भवति तस्य मुख्यस्य स्थाने अमुख्यस्य अप्रस्तुतस्य पराभवः विपदागमनम्-बुद्धिमान्द्यादीनामेतेषां वर्णनकारणात् अर्थान्तरन्यासालङ्कारः भवति। एतेषां त्रयाणामलङ्काराणां सम्मेलनात् संसृष्टिरलङ्कारः भवति।

**वृत्त्यनुप्रासालङ्कारः-**

आत्मैव नामात्मज उक्तपूर्वः श्रुतौ ममात्मैव ततोऽसि वीर।
शौर्यं तथा मे त्वयि तत्तथैव तथैव रूपं च गुणास्तथैव।।
(श्रीराम.की.म.का13.49)

अत्र श्लोके तकार मकार-शकार-यकार-वकारादीनामसकृदुच्चारणकारणात् वृत्त्यनुप्रासालङ्कारः भवति।

**विरोधाभासालङ्कारः**

**बुद्धिमानपि विवेकयुतोऽपि शास्त्रशीलनपरोऽपि बुधोऽपि।**
**क्रोधमार्गमभितः प्रतिपन्नो नो विचिन्तयति कार्यमकार्यम्।।**
(श्रीराम. की. महा. का-17-34)

श्लोकेऽस्मिन् विरोधाभासालङ्कारः, तल्लक्षणं यथा-काव्यप्रकाशे-

**अविरोधे विरोधेऽपि विरोधाभास उच्यते।** (का.प्र 10)

अत्र श्लोके बुद्धिमान् विवेकयुतः शास्त्रशीलनंपर बुधः इत्येते विषयाः उक्तास्सन्ति। अन्तिमे क्रोधमार्गमपि प्रतिपन्नः कार्यमकार्यमित्यपि उक्तमस्ति। अर्थात् यो बुद्धिमान् विवेकयुतः शास्त्रशीलनपर सः कथं क्रोधमार्गे प्रवर्तेत?। तथा अकार्ये लीनो भवति इति विरोधः। परिहारस्तु एषः कार्यं ज्ञात्वापि अकार्ये प्रवृत्तः भवति इति हेतोः विरोधाभासः। वस्तुतः द्वयोर्मध्ये विरोधः नास्ति परन्तु विरोधरूपेण ज्ञानं भवति इति विधानात् विरोधाभासालङ्कारः इति।

**स्वभावोक्तिरलङ्कारः**

**न तत्र तातः समुपस्थितोऽभूदिमं शिशुं लालयितुं निजाङ्के।**
**धात्री न वा धापयितुं प्रियं तं न चाभवन्मङ्गलवाद्यघोषाः।।**
(श्री राम. की. महा. का. 21.240)

श्लोकेऽस्मिन् स्वभावोक्तिरलङ्कारः विद्यते। तल्लक्षणं यथा काव्यप्रकाशे-

**स्वाभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्।।** (का. प्र 10)

पशुः-पक्षी-तयोः डिम्भ-सन्तानानां क्रिया यत्र स्वभावविषये वर्ण्यते तत्र स्वभावोक्तिः ज्ञेया। अत्र पद्ये रामभद्रस्य शिशोः लवस्य लालनपालनं, धात्र्याः सेवादिविषये चर्चितमस्ति। अस्मान्निदानात् अत्र स्वभावोक्तिरलङ्कारः भवति।

**भाविकालङ्कारः**

**अनोमतन्नित्यथ नामधेयं तस्मै ददावीश्वर आशुतोषः।**
**राजा भवत्वेष शिशुः शुभाङ्ग आद्यः पृथिव्या इति चादिदेश।।**
(राम. की. महा. का-2-14)

भाविकः तद्भूतभाविनम्।। (का. प्र. 10)

अर्थात् यत्र भूतभविष्ययोः द्वयोः विषये कल्पना क्रियते तत्र भाविकालङ्कारः भवति। अत्र श्लोके 'राजा भवत्वेष शिशुः शुभाङ्गः' इत्यस्माज्ज्ञायते यदयं शिशुः भाविनि काले राजा भविता। शुभाङ्गकथनात् अप्रभाविकालङ्कारः।

# 18

# सत्यव्रतशास्त्रिणां पत्रकाव्यस्याध्ययनम्

वी. श्रीनिवास शर्मा

अस्य महोदयस्य संस्कृतपद्यमयं पत्राणां सङ्कलनं 1994 तमे वर्षे पत्रकाव्यमिति नाम्ना प्राकाश्यमभजत। द्वादशवर्षान्तरं नानापत्राणि शास्त्रिणा स्वबन्धुभ्यः प्रेषितानि। तान्यपि प्राकाश्यं भजेरन्निति धिया संकलनं पत्रकाव्यस्य द्वितीयभागरूपेण प्रकाशितम्। एतेषु पत्रेषु कुशलपरिप्रश्नाद्यतिरेकेण नाना शास्त्रीयाः विषया परामृष्यः ये विदुषां विनोदाय कल्पेरन्। मध्ये मध्ये व्याकरणदृष्ट्या अर्थदृष्ट्या वा केचन विशिष्यः प्रयोगाः समाश्रिताः तद्व्याख्यानाय तत्र तत्र टिप्पणयोऽपि समायोजिताः सूत्रवार्तिकाद्युद्धरणपुरःसरं कोषाप्तवाक्याद्युद्धरणपुरस्सरं च।

पत्रकाव्यस्य द्वितीयभागः सरस्वतीप्रार्थनया आरभ्यते। तत्रारम्भश्लोकः एवं विद्यते। *शुक्लाम्बरधरां शुक्लां वीणापुस्तकधारिणीम्।* काव्येऽस्मिन् विविधरचयितृणां ग्रन्थानां परिचयः पर्वदिनशुभाशंसनानि, ग्रन्थानां पुरोवाक्, विविधपण्डितानां पत्राणाम् उत्तराणि, मित्राणां पत्राणां कृते दत्तानि प्रत्युत्तराणि, शिष्याणां कृते शुभाशिषः, स्वीयकार्यक्रमाः, स्वीयमनोभावाः इत्यादिविषयाः सन्ति। काव्येऽस्मिन् सप्तत्रिंशदधिकप्रकाशितानि पत्राणि शास्त्रिणा प्रेषितानि नव पत्राणि शास्त्रिणे प्रत्युत्तररूपेण अन्यैः प्रेषितानि सन्ति। आहत्य षट्चत्वारिंशदधिक एकशतं पत्राणि सन्ति

काव्येऽस्मिन् प्रयुक्तानि छन्दांसि–1 अनुष्टुप्, आर्या, इन्द्रवज्रा, उपजातिः, उपेन्द्रवज्रा, द्रुतविलम्बितम्, भुजङ्गप्रयातम्, मालिनी, वसन्ततिलका, वंशस्थम्, वियोगिनी, वैतालीयम्, शार्दूलविक्रीडितम्। उपमाद्यलङ्काराः प्रसादादिगुणाः सन्दर्भानुसारं दृश्यन्ते अत्र।

अस्य शास्त्रिणः विषये विदुषां कीदृशी गौरवभावना विद्यते इति विषये श्लोकोऽयं उदाहरणभूतः भवत्येव–

दिग्भ्यो विदिग्भ्यः समुपेयिवांसः
सन्तो भवन्तः प्रतिभानवन्तः।
प्राचामपाचां विदुषां सुवाचाम्
आचामकाः प्राग्रहराः जयन्ति।।

विपश्चितां दर्शनेन अस्य कवेः शास्त्रिणः मनः कथं भवति इत्यस्मिन् विषये श्लोकोऽयम् उदाहर्तुं शक्यते–

विपश्चितामत्र समागमेन
हर्षप्रकर्षो हृदि नो न माति।
इन्दोः कराणां प्रसरेण विष्वक्
स्यादुत्सवः कैरवकाननस्य।।

पत्रिकाणां सञ्चालने महान् क्लेशः इति तत्रापि संस्कृतपत्रिकाणां सञ्चालने अवस्था कीदृशी इति श्लोकोऽयं दृष्यन्तरूपेण दृश्यते–

सञ्चालने संस्कृतपत्रिकाणाम्
असंशयं कष्टपरम्परैव।
सोढ्वापि तां तत्र कृताभियोगा
धन्या भवन्तो जगतीतलेऽत्र।।

अत्र पण्डितानां पत्रिकासञ्चालकानां धन्यत्वं प्रतिपादितम्।

14–1–1995 दिने दिल्लीस्थान् श्री मदनलालकुमारिया महाभगान् प्रति प्रेषिते पत्रे भ्रातृस्नेहविषये एवमवोचदयं शास्त्रिमहाभागः। "सर्वं लभ्यते जगति जनेन सुखमैहिकम्। स्वत एव समुद्भूतो भ्रातृस्नेहस्तु दुर्लभः।"

अमीरचन्द्रशास्त्रिणः प्रति प्रेषिते पत्रे एवं वदति। तव पत्रमवाप्य मम हर्षस्य अवधिः नास्ति इति उपमालङ्करेण सम्यक् उपजातिवृत्ते अवोचदयं वैदुष्यपूरिपूर्णोऽयं कविः शास्त्रिमहोदयः–

अवाप्य पत्रं भवतां चिराय
स्नेहातिसंसर्गनिसर्गरम्यम्

अम्भोनिधावम्भ इवेन्दुपादैः
हर्षप्रकर्षो हृदि मे न माति।। (17)

श्री दुर्गादत्तशास्त्रिमहाभागान् प्रेषिते पत्रे सहजस्नेहमधिकृत्य एवमवादीदयं कविवरेण्यः-

सहजो भवतां स्नेहो यो मय्यस्ति विदां वराः।
अभिभूतोऽस्मि तेनेति न वाक् प्रसरतीह मे।।

9-1-1996 दिने दरभंगस्थान् जयमन्तमिश्रमहाभागान् प्रति प्रेषिते तत्रे तस्य महाभागस्य व्यक्तित्वमधिकृत्य श्लोकोऽयं विरचितः ज्ञानपीठबिरुदाञ्चितैः शास्त्रिमहोदयैः-

निरन्तरं शास्त्रचये कृतश्रमा
विलक्षणप्रौढिविभूषिता बुधाः।
दिगन्तविश्रान्तयशो विलासिनो
भवादृशाः सन्ति न भूरि भूतले।। 27

18-6-1996 दिने थाईदेशमहाराजकुमारीं प्रति तत्पितुः महाराजस्य काञ्चनाभिषेकमभिलक्ष्य प्रेषितेषु पद्येषु एकस्मिन् पद्ये तत्सौजन्यमधिकृत्य एवम् अवदत् कविः-

पितेव यं पश्यति सर्वलोकः
सर्वात्मना स्निह्यति चापि तस्मै।
बद्धादरस्तं प्रति देववच्च
शुभं सदा प्रार्थयते च तस्य।।

2-12-1997 दिने फरीदाबादस्थ डा. बदरीनाथकल्ला महोदयं प्रति प्रेषिते पत्रे कश्मीरदेशस्य शान्तिमिच्छन् कविरयं श्लोकममुं वदति-

शान्तिः प्रवर्ततां भूयो हिंसा चापि निवर्तताम्।
इत्येव प्रार्थ्यते नित्यं शङ्करो लोकशङ्करः।। 34

13-2-1998 दिने (नलेटी) कांगडास्थदुर्गादत्तशास्त्रिणं प्रति प्रेषिते पत्रे एवं वदति त्वया प्रेषिते काव्यकुञ्जे रसगर्भरम्याः विषयाः, पद्यानि च सन्ति तानि यानि मम हृदयं स्पृशन्ति इति। 41/4

न सन्ति मन्ये बहवोऽत्र लोके
प्रौढिर्भवेद्यत्कृतिषु प्रभूता।

हृद्यानवद्यानि भवत्कृतानि
पद्यानि सत्यं हृदयं स्पृशन्ति।।

2-7-1999 दिने मिथिलेशकुमारीं पाटलिपुत्रस्थां प्रति तत्कृतिं सुभाषचन्द्रचरितमभिलक्ष्य प्रेषितेषु शुभाशंसनपद्येषु, सदाशयानां कीर्तने ज्ञानं, पुण्यभरः, सदा सुखम् आनन्दश्च भवत इति श्लोकोऽयं प्रतिपादयति।

सदाशयानां चरितानुकीर्तनात्
सदा सदानन्दभरो विभाति।
ज्ञानं च तत् पुण्यभरं सुखं च
तनोति कीर्तिं भुवि चाप्यनन्ताम्।।

सः सुभाषचन्द्रः न कदाचित् विस्मरणीयः भारतीयैः जनैः, यः परतन्त्रतायाः पाशात् स्वकीयं देशं मोचयितुं प्रयत्नम् अकरोत्। स्वबलेन देशं स्वतन्त्रम् अकरोत्।

31-1-2001 दिने दिल्लीस्थान् कृष्णलालमहाभागान् प्रति प्रेषिते पत्रे किम्प्रभुतामधिकृत्य श्लोकोऽयं ग्रथितः शास्त्रिवर्येण-

हितान्न यः संश्रुणुते स किंप्रभुः
इत्यस्ति शुद्धा कविभारवेर्गीः।
सर्वत्र भोः किंप्रभुतैव लोके
दुःखाकरा दृष्टिपथं प्रयाति-80-23

नलेटीस्थ श्रीदुर्गादत्तशास्त्रिणः प्रति प्रेषिते पत्रे वृद्धानधिकृत्य एवं वदति सः-

ज्ञानेन वृद्धान् वयसा च वृद्धान्
धर्मेण वृद्धान् तपसा च वृद्धान्।
प्रणम्य श्रद्धाभरितान्तरात्मा
सत्यव्रतोऽहं विरमामि वाचः।। 107/4

श्लोकेऽस्मिन् ज्ञानवृद्धाः, वयोवृद्धाः, धर्मवृद्धाः, तपोवृद्धाश्च नित्यं वन्दनीया इति उपदिशति।

अस्य शिष्याः विविधदेशेषु विविधविश्वविद्यालयेषु छात्रान् अध्यापयन्ति। तान् दृष्ट्वा अस्य कवेः मनःस्थितिः, मनोभावाः च एवं वर्तन्ते-

आचार्यपीठमधिरूढवतो निरीक्ष्य
तान् मे प्रनृत्यति मदेन मनोमयूरः।

शिष्यप्रकर्षवशतोऽविदुषोऽपि तावत्
कीर्तिर्गुरोर्लसति दिक्षु विदिक्षु चापि।।

शिष्योन्नतपदेन गुरोः कीर्तिरपि दिक्षु विदिक्षु च लसति इति ज्ञायते। अत्र शिष्यादिच्छेत् पराजयं भावनापि अस्य कवेः अस्ति इति ज्ञायते।

26-11-2001 दिने प्रेषिते पत्रे देशे संस्कृतभाषायाः उन्नतिः अवश्यं भविष्यति इति श्लोकोऽयं वदति-

देशे भवेच्चात्र पुनः प्रचारो
वाचः सुराणां सुरलोककाम्ये।
इत्येव सम्प्रार्थ्य प्रभुं महेशं
वाचं स्वकीयमुपसंहरामि।। 93/6

अत्र एकस्मिन् पत्रे संस्कृतपण्डितानां संख्या क्रमात् न्यूना भवति। तन्मनसि कृत्वा शास्त्रिमहोदयः स्वाभिप्रायम् एवं प्रकटयति श्लोकेऽस्मिन्-

विद्वद्वराणां खलु तद्विधानां
संख्या क्रमाद्यत् ह्रसिमानमेति।
विदूयते तेन ममान्तरङ्गं
भविष्यचिन्ताकवलीकृतस्य।।

अत्रैव अन्यस्मिन् श्लोके ज्ञानार्जनं केवलं जीविकायै एव भवति न तु तत्त्वावबोधाय। विद्यार्थिनः अपि दीर्घदृष्टयः न भवन्ति इति श्लोकोऽयं उदाह्रियते-

ज्ञानार्जनं केवलजीविकायै
तत्त्वावबोधाय तदस्ति नैव।
विद्यार्थिनो ह्यद्यतना विमूढा
न दीर्घदृष्टिं कलयन्ति हन्त।।

ग्रन्थालयेषु ग्रन्थाः नष्टाः भवन्ति। अधुना छात्राः ग्रन्थालयं न गच्छन्ति, तत्र पुस्तकानि नावलोकयन्ति इति अस्मिन् श्लोके उदाहरति-

सहस्रशो वाप्यथ लक्षशोऽत्र
ग्रन्था विनष्टा अथ नाशिता वा।
विद्यार्थिभिः सन्ति तथाऽप्यनेके
ग्रन्थालयौघेषु सुरक्ष्यमाणाः।।

यो श्रमेण शास्त्राणि अधीत्य, इतरान् नाध्यापयति तस्य जीवितं निष्फलमिति वदति अयं महान् कविः–

अधीतविद्योऽस्मि गुरोः सकाशात्
श्रमेण शास्त्राणि मया श्रुतानि।
स्वजीवितं निष्फलमेव मंस्ये
नाध्यापयेयं यदि तानि कञ्चित्।।

आधुनिककाले संस्कृतच्छात्राः शास्त्राणि केवलं परीक्षोत्तीर्णतामधिकृत्य पठन्ति, तदेवैतेषां लक्ष्यम् इति श्लोकोऽयं बोधयति–

परन्तु शास्त्रेषु रुचिं बिभर्ति
न कोऽपि शिष्योऽप्यनुशासितोऽद्य।
उत्तीर्णतां वाञ्छति केवलं स
तत्तत्परीक्षासु तदस्य लक्ष्यम्।।

पाठ्यक्रमे ये ग्रन्थाः पाठ्यांशरूपेण सन्ति, तान् एव ग्रन्थान् पठन्ति, न स्पृशन्त्यन्यान् इति वदन् छात्राणां स्थितिं तेषां अध्ययनञ्चाधिकृत्य इमे श्लोकाः साक्षिभूताः भवन्ति–

सर्गाः कियन्तो रघुवंशकाव्ये
ज्ञातुं न तेषां रुचिरस्ति कापि।
परीष्टिनिर्धारितसर्ग एव
तेषां प्रवृत्तिर्विषयान्तरे नो।।
न कालिदासस्य गिरां रहस्यं
न भारवेर्वा पुनरर्थतत्त्वम्।
माघस्य नो वा विशदान् गुणांस्त्रीन्
बोद्धुं हि ते यत्नपरा भवन्ति।। 2/16

महोदयोऽयम् क्षणशः कणशश्चैव विद्यामर्थ च साधयेत् इति सूक्तिम् समाश्रित्य स्वजीवितम् यापयति।

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# प्रो० आर्थर एनथोनीविरचितवैदिकव्याकरण-मूलानुवादः हिन्दीभाषायामितिग्रन्थालोचनम्।

रवीन्द्रनाथ भट्टाचार्यः

बहुकालात् एंव एतादृशस्य व्यावहारिकवैदिकव्याकरणस्य आवश्यकता आसीत्। मोक्षमूलरमहोदयेन बहुवर्षेभ्यः पूर्वं वैदिकसूक्तानां व्याकरणाध्यापने प्रामुख्येन सहायकत्वं निगदितम्। एतादृशग्रन्थस्य वैदिकवाङ्मयस्य अध्ययनदृष्ट्यै भाषादृष्ट्यै च अधिकमहत्त्वपूर्णं स्थानं विद्यते। तथापि लौकिकसंस्कृताध्ययनेन सह तस्य प्रायः विभिन्नत्वं प्रतिभाति।

मैकडॉनलमहोदयस्य आङ्गलभाषामयबृहद्वैदिकव्याकरणग्रन्थात् पूर्वं कस्मिन्नपि ग्रन्थे अस्याः प्राचीनभाषायाः सर्वाङ्गीणविवेचनं नासीत्। परन्तु शोधार्थिनां छात्राणां जिज्ञासूनाञ्च कृते एतादृशग्रन्थस्य नितान्तावश्यकता आसीत्। एतस्मात् कारणात् तत्परिपूर्तये वैदेशिकविदुषा मैकडानलमहोदयेन एकं नवीनं रहस्यात्मकं वैदिकव्याकरणं व्यरचि। विषयोऽयं अतिशयजटिलतापूर्णः दुरूहतापूर्णश्च।

समग्रे देशे विदेशे च डॉ० आर्थर एन्थोनीकृतस्य अस्य ग्रन्थस्य पठनपाठनं राजते।

तद्ग्रन्थस्य हिन्दीभाषामयानुवादकार्यं बहुश्रमसाध्य्। अस्मिन् कर्मणि सर्वलोकमान्याः सद्यः ज्ञानपीठपुरस्कृताः विद्वन्मूर्धन्याः आचार्यश्रीसत्यव्रत-शास्त्रिमहोदयाः सफलतापूर्वकं राष्ट्रभाषायां प्रामाणिकानुवादं विधाय अस्माकं संस्कृतजगतः महत्कल्याणं साधितवन्तः। एतदर्थम् एते वन्दनीयाः अभिवन्दनीयाश्च।

अस्मिन् रूपान्तरात्मके ग्रन्थे आचार्यश्रीशास्त्रिवर्याः प्राचीननवीनानुवादकीय-दृष्टिकोणानुसारेण यथासम्भवसरलसहजशब्दप्रयोगं कृतवन्तः येन पाठकाः

सुपरिचिताः भवेयुः, अपरं, येन माध्यमेन लेखकस्य भावः सुस्पष्टः स्यात्, तदर्थं सुमहान्तं प्रयासं कृतवन्तः। वस्तुतः अयम् अनुवादग्रन्थः वैदिकानां विशेषोपयोगी इत्यत्र नास्ति शङ्कालेशः। एतदतिरिक्तं येषाम् खलु आङ्गलभाषायां समुचितज्ञानं न भवेत्, तत्कृते वैदिकव्याकरणस्य पाश्चात्त्यपरिपाट्या पूर्णपरिचयः भवेत्।

ग्रीकभाषायां यान् शब्दान् मूललेखकः मैकडानलमहोदयः पारिभाषिकग्रीकलिप्यां प्रदर्शितवान्, तेषां शब्दानां देवनागराक्षरै रूपान्तरं श्रीशास्त्रिपादाः प्रदत्तवन्तः। एवमेव ग्रन्थरत्नस्य अन्ते मूलाङ्गलशब्दानां हिन्दीपर्यायसूचीमपि विभूषितवन्तः। अतः अनेन पाठकानां विशेषोपकारः सञ्जायते।

कथनस्य अयमभिप्रायोऽस्ति यत् मौलिकग्रन्थस्य प्रतिबिम्बनिर्माणे महान्तं प्रयत्नम् अकुर्वन् श्रीशास्त्रिवर्याः। एते श्रीजगन्नाथसंस्कृतविश्वविद्यालय-प्राक्तनकुलपतयः आचार्यश्रीसत्यव्रतशास्त्रिमहाभागाः साम्प्रतं ज्ञानपीठपुरस्कारेण विभूषिताः। इतः पूर्वं थाईलैण्डदेशे प्रवर्तमानां रामकथाम् आधृत्य श्रीशास्त्रिमहाभागैः लिखितं विशालकायं श्रीरामकीर्तिमहाकाव्यम् उद्दिश्य सम्मानिताः अभूवन् एते के.के. बिर्लाफाउण्डेशनप्रतिष्ठानतः। बृहत्तरभारतान्तवर्तिनि थाईलैण्डदेशे या विशिष्य रामकथा प्रवर्तते, तामेव उपजीव्यरूपेण स्वीकृत्य श्रीशास्त्रिवर्यैः देवभाषामाध्यमेन महाकाव्यमिदं निरमायि। इत्थं भारतवर्षात् बहिः प्रवर्तमानायाः कथाया गीर्वाणवाणीमाध्यमेन निबन्धरूपोऽयं प्रथमः भारतीयः प्रयासः वर्तते।

सारस्वतसाधनायाः प्रतिनिधिभूताः वरेण्याः श्रीशास्त्रिमहाभागाः संस्कृतजगति नैवापरिचिताः। इतः पूर्वं सिक्खसम्प्रदायस्य दशमगुरूणां श्रीगुरुगोविन्द-सिंहमहाभागानां जीवनगाथाम् "श्रीगुरुगोविन्दसिंहचरितम्" इति महाकाव्यरूपेण एते उपनिबद्धवन्तः।

श्रीशास्त्रिमहाभागाः साहित्याकादमीति संस्थयापि सभाजिताः। एतदतिरिक्तं तैः उपनिबद्धं श्रीबोधिसत्त्वचरितम् इन्दिरागान्धिचरितम्-इति महाकाव्यद्वयं कामपि अपूर्वां विच्छित्तिम् आवहति। नैकेषां खण्डकाव्यानां प्रणेतारः सन्ति एते।

राष्ट्रपतिसम्मानेन सभाजिताः ज्ञानपीठपुरस्कारेण पूजिताश्च आचार्य-श्रीसत्यव्रतशास्त्रिमहाशयाः शतायुषो भूयासुः इति संस्कृतजगत् कामयते श्रीविश्वकर्तुः सविधे।

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## बृहत्तरं भारतम्–समीक्षात्मकम् अध्ययनम्

सी० उपेन्द्ररावः

भारतराष्ट्रस्य विशालमैतिहासिकञ्च स्वरूपं बृहत्तरभारतेऽस्मिन् कविः सोत्साहं विशदीकरोति। भारतराष्ट्रस्य प्रसिद्धं प्रकृष्टं च स्वरूपं विस्मृत्य पाश्चात्यभावदासाः केचन भारतीयाः स्वाभिमानरहितास्सञ्जाताः। तेभ्यस्सर्वेभ्यः भारतीयेभ्यः वास्तविकं प्रतिष्ठात्मकं ज्ञानं प्रददाति काव्यमिदम्। भारते नास्ति किमपि महत्त्वपूर्णमिति भावयतां भारतीयानां नयनविकासं करोतीदं काव्यं बृहत्तरं भारतम्।

बहुप्राचीने एव काले भारतीयाः स्वदेशात् प्रस्थिता भूत्वा बहुषु द्वीपेषु प्राविशन्। अन्येऽपि स्वस्वसाम्राज्यवृद्धिमिच्छन्तः शासकाः अन्येषु द्वीपेषु प्राविशन्। एवमन्यद्वीपेषु प्रविष्यः भारतशासकाः विजिगीषवस्सन्त एव तत्र प्रविष्यः। एतेषां लक्ष्यं विजय एव आसीत्। परन्तु तं विजयं ते शस्त्रेण, युद्धेन, सेनया विनैव साधितवन्तः। कीदृशः विचित्रः विजयः एषः[1]।

प्रचुरमेधासम्पन्नाः काव्यकर्तारः सत्यव्रताः अपि स्वजीवने शान्तिकामुकाः। अतो दुष्टेष्वपि ते कृपामेव प्रादर्शयन्। प्राचीनभारतीयानां शान्तिप्रियत्वं ते सुविशदं वर्णयन्ति। तेषां कथनानुसारेण भारतीयाः शान्तस्वभावाः कदापि रक्तपातं नेच्छन्ति[2] सततशान्तिचित्ताः भारतीयाः परधनापहरणकामनाविरताः। सर्वदा शास्त्राभ्यास-धुरीणाः, विविधकलाचुञ्चवः स्वीयस्य धार्मिकजीवनस्य प्रचारं, प्रसारं च ते कृतवन्तः।

भारताद् बहिरन्येषु देशेषु प्रविष्टैः प्राचीनभारतीयैः किमपि महत्त्वपूर्णं प्रयोजनं विचिन्तितं स्यात्। भारतीयधर्मप्रचारं तु ते कृतवन्त एव, परन्तु केवलं धर्मप्रचारार्थं ते गतवन्तः किम् इति विविधैः मनीषिभिः विविधप्रकारैः चिन्तनं कृतम्। वस्तुतः ते सर्वेऽपि मनोः वाक्यं सर्वथा विस्मृतवन्त इति प्रतिभाति। तथाहि मनुना निगदितम्–

एतद्देशप्रसूतस्य सकाशादग्रजन्मनः।
स्वं स्वं चरित्रं शिक्षेरन् पृथिव्यां सर्वमानवाः।। इति।

कविना शास्त्रिवर्येणापि इदमेव कारणं प्रदर्शितम्।

स्वं स्वं चरित्रं भुवि भूमिदेवाः प्रशिक्षयन्तः किल सर्वपुंसः।
पुरा प्रयाता इहदेशजाता यवादिदेशान् दिशि दक्षिणस्याम्।।[3]

वस्तुतः अन्यदपि–एकं ऐतिहासिकं कारणं जगद्विदितं वरीवर्ति। क्रीस्तोः प्राक् षष्ठे शतके तथागतेन यः धर्मप्रचारः कृतः तेन समग्रमपि भारतवर्षं भृशं प्रभावितमासीत्। भगवतो बुद्धस्य परिनिर्वाणानन्तरं बुद्धशिष्याः बुद्धोपदेशान् विविधेषु सम्मेलनेषु समादृतवन्तः। परन्तु क्रिस्तोः प्राक् तृतीये शतके पाटलीपुत्रे सम्राजः अशोकस्य आध्यक्ष्ये या तृतीया बौद्धसङ्गीतिस्समायोजिता, तस्यां भारताद् बहिः समीपवर्तिषु विभिन्नेषु द्वीपेषु बुद्धशिष्याः धर्मप्रचारकाः प्रेषिताः। ते सर्वेऽपि बुद्धोपदेशनिष्णाताः, धर्मप्रचारधुरंधराश्च। यद्यप्येते सिंहल–यव–बाल्यादिषु द्वीपेषु प्राविशन् तथाप्येतेषां सर्वेषां वचनेषु तथागतधर्मोपदेशसाम्यमासीत्। विषयमेनमैतिहासिकं कविरित्थं प्रतिपादयति–

तथा नियुक्ताः प्रियदर्शिना प्राक् सम्राडशोकेन सहस्त्रशो ये।
शाक्यस्य सन्देशहरा मुनेस्ते द्वीपान् यवादीन् मुदिताः प्रयाताः।।[4]

तदर्थमेव तेषु देशेषु अत्यन्तविशालमन्दिराणि तैर्विनिर्मितानि। मन्दिरेषु प्राचीनैतिहासिकतथ्यमुपदिशद्भिः शिलालेखैः उपर्युक्ताः बहवः विषयाः स्पष्यः भवन्ति। एते शिलालेखाः संस्कृतोपनिबद्धाः, प्राचीन–भारतीय–संस्कृतिप्रतिपादकाः च।

सत्यव्रतशास्त्रिमहाभागैः अपि एते देशाः प्रविष्यः तत्र च संस्कृतमय–शिलालेखाः तैः दृष्यः परिष्कृताश्च। तेषु मन्दिरेषु भारतीयकलाद्योतकानि बहूनि शिल्पानि विनिर्मितानि। अत्रत्याः एव नृत्यपद्धतयः तत्र प्रदर्शिताः। इन्डोनेशिया देशस्य बालिप्रमुखेषु द्वीपेषु न केवलं बौद्धधर्मप्रचारः, अपि तु रामायणादिभारतीयानि काव्यानि अपि प्रसिद्धानि। विशेषतो रामायणस्य तत्र प्रसिद्धिः। सम्प्रत्यपि तेषु द्वीपेषु रामायणी कथा प्रसिद्धा। सर्वे जनास्तत्रत्याः रामायणीं कथां जानन्ति। तेषां समग्रा संस्कृतिः रामायणेन प्रभाविता। न केवलं रामायणी कथा, संस्कृतस्यापि महान् शब्दराशिः तत्र प्रविष्टः। पुरा संस्कृतभाषायाः तत्र महानादरः आसीत्।

परन्तु गच्छता कालेन यथा भारते बह्व्यः आधुनिकभारतोयभाषाः समुद्भूताः, तथा बाल्यादिद्वीपेष्वपि तत्रस्थाः भाषाः संस्कृतेन प्रभवितास्सत्यः प्रादुर्भूताः। संस्कृतस्यानन्तशब्दराशिः तत्र प्रविष्टः। सम्प्रत्यपि संस्कृतानभिज्ञैः कदाचित्स नावगम्यते।

वस्तुतः संस्कृतशब्दा एव ईषत्-ध्वनिपरिवर्तनेन तत्र प्रयुज्यन्ते इति ग्रन्थकृता प्रतिपदितम्।[5]

## कम्बुजद्वीपवर्णनम्

कम्बुजद्वीपवर्णनं (33-81) काव्यस्य विशालभागः। भागेऽस्मिन् कम्बुजद्वीपस्य इतिहासः वर्णितः। एषः कम्बुजद्वीपः वर्तमाने काले कम्बोडिया' इति नाम्ना प्रथितः। प्रकरणस्यास्याध्ययनेन ग्रन्थकर्तुः तद्देशीयम् ऐतिहासिकं ज्ञानं, संस्कृतश्लोकरचनानैपुण्यमपि ज्ञायते।

कुण्डिनराज्यस्य राजा क्रीस्तोः परं तृतीये शतके भारतीयसंस्कृतिजिज्ञासुस्सन् अतिदूरादेषु दक्षिण-पूर्व-राज्येषु प्राविशत्। कम्बोडिया-राजकुमार्या सह तस्य विवाहो जातः। पश्चात् तस्य मनसि कम्बोडियाप्रजासु महाननुरागः समजायत। तत्रत्याः जनाः पुरा उदारगुण-रहिताः संस्कारविहीनाः वन्यपशवः इव नग्नेनैव वेशेन स्त्री-पुरुष भेदमजानन्तः त्यक्तलज्जाः विचरन्त आसन्।

भारतात् तत्र समुपागताः बहवः आचार्याः तान् सुसंस्कृतानकुर्वन्। इत्थं शनैः शनैः तेषु देशेषु स्थातुमिच्छद्भिः आर्यकुलोद्गतैः विभिन्नैः सम्पृक्ताः जाताः कम्बुजदेशवासिनः। तस्यैवार्यराजस्य वंशोद्भवाः केचन कुलपुत्राः पश्चात् "लाओस्" देशमविशन्।

अन्ये मलयचीनदेशान् प्राविशन्। एते प्रभाववन्तो राजानः अतिप्राचीन एव काले भारतचीनदेशयोर्मध्ये राजनैतिकं सम्बन्धमारब्धवन्तः। तेन च सम्बन्धेन उभयोः राष्ट्रयोः जनानां कल्याणमजायत।

कम्बुजद्वीपे क्रैस्तवीये षष्ठे शतके जयवर्माख्यः राजा राज्यमकरोत्। तस्य पुत्रः रुद्रवर्मा पत्नी कुलप्रभावती च। जयवर्मणः राज्यकालः स्वर्णयुग इति प्रसिद्धः। एतस्य कारणं तस्य राज्ञः शासनपद्धतिरेव। बहूनि भवनानि, मन्दिराणि च विनिर्मितानि तस्य राज्ञः शासनकाले। एतानि निर्माणानि तस्य साम्राज्यलक्ष्मीं संसूचयन्ति। द्वितीयजयवर्मणः शासनकालानन्तरं यशोवर्मणः शासनकालः समागतः।

यथा तस्य नाम, तथैव तस्य कर्माप्यासीत्। सः स्वजीवनकाले एव सुश्लाघ्यं यशः प्राप्तवान्। न केवलं शासने, विविधासु कलासु अपि तस्य समुचितः प्रवेशः आसीत्। शक्तियुक्त्योः एकं निवासस्थानमासीत् सः।[7] तस्य व्याकरणशास्त्रप्रावीण्यमद्भुतम्। वास्तुविद्याज्ञानमपि तस्य श्लाघनीयमासीत्। राजायं न केवलं कलाप्रियः महात्मनां यतीनां, सन्यासिनाञ्च हितचिन्तकोऽप्यासीत्। तेभ्यः परिव्राजकेभ्यः, यतिभ्यः बहूनि चैत्यानि मन्दिराणि च तेन विनिर्मितानि। एतत्सर्वं शास्त्रिवर्यैः स्वकाव्ये वर्णितम्।

सत्यव्रतशास्त्रिणः न केवलं काव्यरचनायाम् अलङ्कारशास्त्रेऽपि कृतभूरिपरिश्रमाः। अत एव तैर्विरचितेऽस्मिन् काव्ये काव्यशास्त्रोचिताः विविध-श्लोकाः दृश्यन्ते। एतेषु श्लोकेषु गुणालङ्काररीतिवृत्तयः समुचितरूपेण समुपलभ्यन्ते। बहुषु श्लोकेषु कवेः उत्प्रेक्षाद्यर्थालङ्कारप्रयोगनैपुण्यं दृश्यते। यशोवर्मणः शास्त्रवैभववर्णनावसरेऽपि विविधालङ्कारान्प्रयुक्तवान् सः। ततः स राजा तस्य नगरस्य कम्बुपुरीति नाम ददौ। पश्चात् गच्छता कालेन सा पुरी यशोधरेति नामावाप।

पश्चात् तत्र राजा सूर्यवर्मा शासनमकरोत्। राजायं श्यामादिदेशान् विजित्य राज्यलक्ष्मीं समृद्धामकरोत्। पश्चात् द्वितीयसूर्यवर्मा शक्तिमान् राजा चम्पानगरस्योपरि आक्रमणमकरोत्। परन्तु मध्ये एव सः मृतो जातः। तदनन्तरं तस्य पुत्रः सुप्रभजयवर्मा सिंहासनाधिरूढो जातः। सः कर्तव्यनिष्ठः क्षत्रियः आसीत्। सर्वगुणसम्पन्नः शत्रुजनभयङ्करः सः बहुदूरचिन्तकः आसीदत एव सः चम्पां सम्पूर्णरूपेण विजित्यात्मवशीकृतवान्। न केवलं चम्पामनेकान् अन्यान् देशांश्च विजित्य स राज्यविस्तारमकरोत्। राजधान्याः "नागरदोम्" इत्यस्याः नगर्याः निर्माणं कृतवान्। एषा नगरी अलकापेक्षया सुन्दरी। इयमनेकैः सुदृढप्राकारैः परिवेष्टिता शत्रुजनदुर्जया आसीत्। नगरमिदं परितः बहुयोजनविस्तीर्णा काचित् परिखा निर्मिता। राजायं न केवलं पराक्रमी, अपि तु उदारस्वभावः अपि आसीत्। बहुभ्यः अर्थिभ्यः बहूनि वस्तुवाहनानि प्रादात्।

औदार्ये राजायं शिबिचक्रवर्तिनं स्मारयति स्म। स सुन्दरमन्दिरनिर्माणे प्रभूतं धनं व्ययीचकार। सहस्राधिकान् ब्राह्मणान् मन्दिरेषु तेषु नियोजयामास। अस्य राज्ञः शिलाशासनेषु स्थितादेकस्मात् शिलाशासनात् ज्ञायते यदनेन 798 मन्दिराणि विनिर्मितानीति। तत्र मार्गेषु प्रजानां सौकर्यार्थं विश्रामस्थानान्यपि तेन कल्पितानि। अस्य महात्मनो राज्ञः दिवंगमनानन्तरं क्रैस्तवीये चतुर्दशे शतके कम्बोडिया राष्ट्रं

पतनावस्थां प्राप्नोत्। यद्राष्ट्रमेकदा सुसमृद्धं वीर्योपेतञ्चासीत्, तदेव पश्चात् फ्रेञ्चराज्याधिष्ठितं जातम्। प्रकरणस्यास्यान्ते कविः सालंकारं सुन्दरं श्लोकमुपस्थापयति–

अहो विधेश्चित्रविचेष्टितं बत
स यो विधाता सदयः सुशोभते।
कथं स दत्वा स्वयमुन्नतिं परां
पुनर्हरंस्तां विषमीभवत्यहो।।[9]

तदनन्तरं काव्येऽस्मिन् लघुतमो भागः "शैलेन्द्रराज्यवर्णनं" समागच्छति। प्रकरणेऽस्मिन् नव श्लोकाः विरचिताः। शैलेन्द्रराज्यं बहुप्रशस्तमासीत्। स्वर्णद्वीप–मलयादि–देशेषु तस्य सममन्यत् नासीत्। यदि तीव्रवेगगामिना पोतेन प्रदक्षिणां कुर्मः तर्हि द्वीपमिमं परितः भ्रमणे सम्पूर्णवर्षद्वयात्मकः कालः समपेक्षितः भवति। चीनादिराष्ट्राण्यपि राज्येनानेन सत्सम्बन्धं स्थापितवन्ति। तत्र लब्धानि बहूनि शासनान्यपि राज्यस्यास्यौन्नत्यं प्रतिपादयन्ति। तत्रस्थाः शक्तिशालिनः राजानः बहवः दिवंगताः। पश्चाद्यवद्वीपेऽस्मिन् सामान्या राजानः समागताः। तेषां जीवनवृत्तजिज्ञासुभिः "नागरकृतागमः" द्रष्टव्यः।

पश्चात् काव्येऽस्मिन् "बालिद्वीपवर्णन" मित्याख्यः भागः प्रदत्तः। भागोऽयं यद्यपि लघुतरः तथापि सुन्दरः। काव्यभागेऽस्मिन् भुजङ्गप्रयातं वृत्तं स्वीकृतं कविना। कविनात्र राज्यानां राज्ञाञ्चास्थिरता प्रतिपादिता। तत्र समागतेन केनचिद्राज्ञा मुसलमानधर्मरतेन तत्रस्थाः शान्तिकामुकाः राजानः विजिताः–

चतुःसागरावेष्टिताया शुभाया
गतायाः परां कोटिमृद्धेर्जगत्सु।
बलेनैव बाह्वोः सुखं निर्जिताया
अभूवन् पुरा ये भुवः शासितारः।।[10]

पश्चात् तत्र महम्मदीयधर्मप्रचारो जातः। तदनु तेन राज्ञा चिन्तितं यत् यद्यहमत्रैव वत्स्यामि, महम्मदीयैर्धर्मान्तरितो भविष्यामीति। इत्थं धर्मभीरुस्स राजा तस्माद्राज्यात् बालिद्वीपं सम्प्राप्तः क्रीस्तोः पश्चात् 15 तमे शतके। प्रजा अपि बालिद्वीपं गतवत्यः। अत एव अद्यापि तत्रत्याः राजानः रामायण–महाभारतादिकथाः श्रोतुं अहमहमिकया समागच्छन्ति। बालीद्वीपः अद्यापि हैन्दवधर्मपूर्णः।

## संदर्भः


1. विना युद्धं विना शस्त्रं विना सेनाश्च भीषणाः।
   विना नीतिं पुरा द्वीपा भारतीयैर्विनिर्जिताः।।
   बृ०भा० 12
2. किं मुधा रक्तपातेन किं वा नो भूमिकाम्यया।
   इत्येवं धर्मजिष्णुत्वं कामयाञ्चक्रिरे हि ते।।
   बृ०भा० 13
3. बृ०भा० II 23.
4. बृ०भा० II 24-25
5. बृ०भा० 31.
6. कम्बुजद्वीपवर्णनम्, बृ०भ० 36-37.
7. बृ०भा० 44-50.
8. बृ०भा० 55.
9. बृ०भा० 81.
10. बृ०भा० 92-94.

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